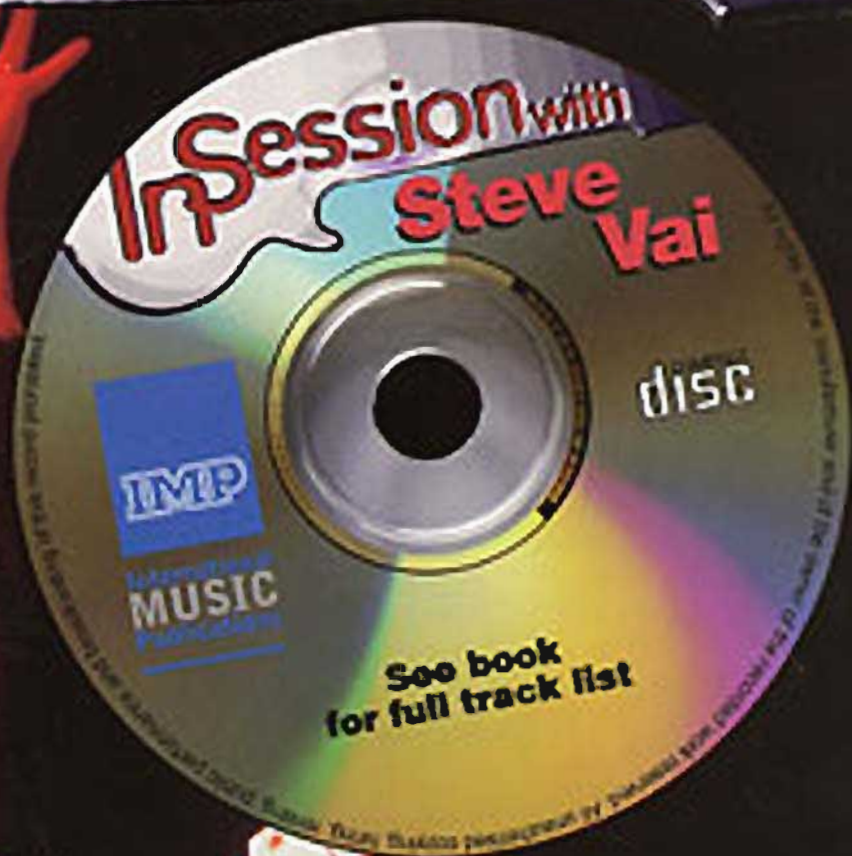


InSession with



**Play along with
six classic
Steve Vai tracks**

Guitar Tab

Standard Notation

Chords & Lyrics

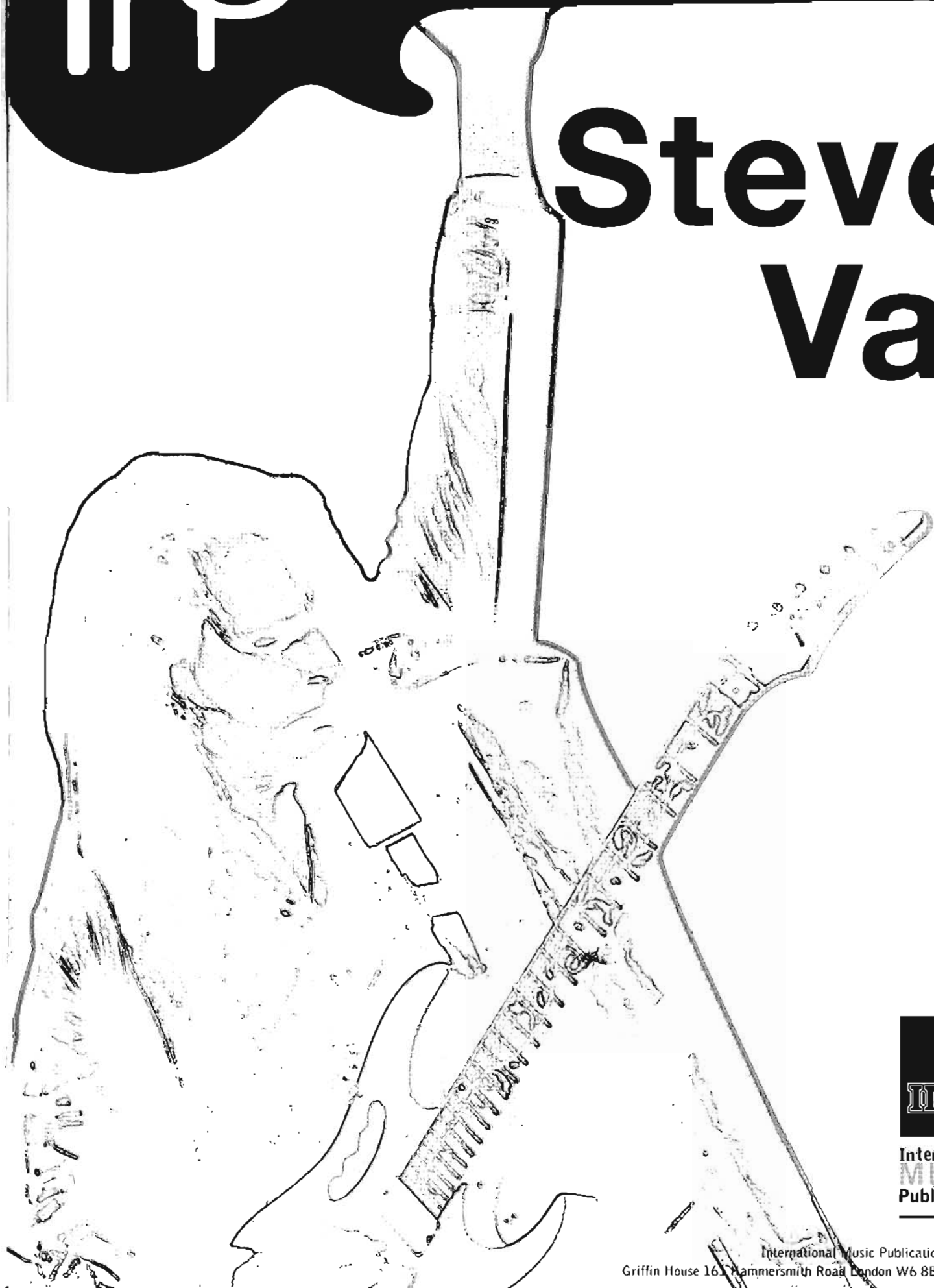
Steve Vai

FEATURES

Special practise tracks on the CD, with slowed down versions of the solos, in demonstration and play-along formats

ImpSession with

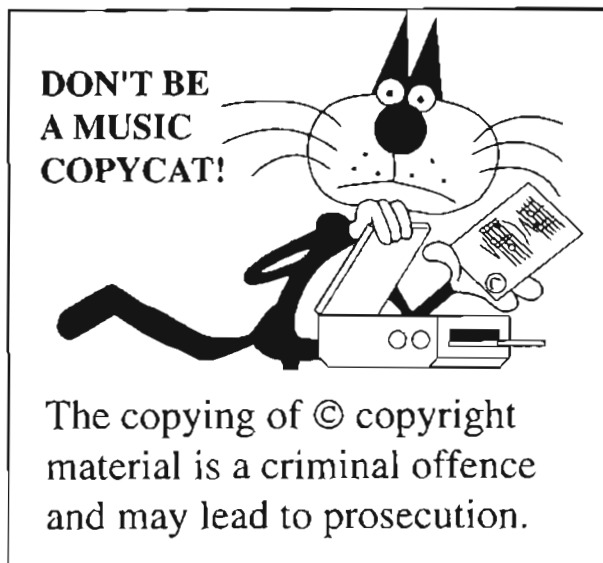
Steve Vai



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IntSession with

Steve Vai

In the Book...

Introduction	4
Tablature Key	8
For The Love Of God	10
Hand On Heart	26
Juice	38
Sisters	54
The Attitude Song	64
The Crying Machine	76

On The CD...

Track 1	Tuning Tones
For The Love Of God	
Track 2	Full version
Track 3	Backing track
Track 4	Solo Section (full version) slow speed
Track 5	Solo Section (backing track) slow speed
Hand On Heart	
Track 6	Full version
Track 7	Backing track
Track 8	Solo Section (full version) slow speed
Track 9	Solo Section (backing track) slow speed
Juice	
Track 10	Full version
Track 11	Backing track
Track 12	Solo Section (full version) slow speed
Track 13	Solo Section (backing track) slow speed
Sisters	
Track 14	Full version
Track 15	Backing track
Track 16	Solo Section (full version) slow speed
Track 17	Solo Section (backing track) slow speed
The Attitude Song	
Track 18	Full version
Track 19	Backing track
Track 20	Solo Section (full version) slow speed
Track 21	Solo Section (backing track) slow speed
The Crying Machine	
Track 22	Full version
Track 23	Backing track
Track 24	Solo Section (full version) slow speed
Track 25	Solo Section (backing track) slow speed

Biography

There have been guitar heroes for as long as there has been guitar. In the field of rock music we've seen the visionary talents of Jimi Hendrix, Jimmy Page, Jeff Beck and Eddie Van Halen. Each of them fine musicians with a unique voice, but if there is one guitarist that you could truly label a "virtuoso" it would have to be Steve Vai.

His combination of flashy, jaw-dropping technique and a uniquely "twisted" sense of melody make him one of the most exciting and influential players to mangle a Strat since Jimi Hendrix.

Steve was born in Long Island, New York on June 6th 1960 (that's 6/6/60!), and took up the guitar at the age of 13. His early influences were the guitar greats of the time, Jimmy Page and Jimi Hendrix, but Steve also had a fascination with the more "out there" music of Frank Zappa. In an effort to learn to play like his heroes Steve took lessons from local guitar hero Joe Satriani. Although Joe was only a few years older than Steve, his ability and broad musical outlook had a big influence on the young Vai.

In 1978 and at the age of 17 Steve began attending the Berklee School of Music in Boston. As well as studying the jazz theory that the school was famous for, he played in various rock bands and met up with many of his future collaborators including bassist Stu Hamm and drummer Chris Frazier.

By this time Vai had developed an awesome level of guitar technique and transcribing skills. Whilst at Berklee Steve recorded a demo tape with his band Morning Thunder and sent this along with some transcriptions to Frank Zappa. Among the transcribed songs was a fiendishly difficult piece of Zappa's called "The Black Page". Steve had also recorded a version of this piece on the tape.

Frank was impressed with Steve's "very great guitar chops" but, although he was always on the look out for musicians capable of playing his very challenging music, considered Steve too young to handle the rigours of touring with a major rock group. Instead he had Steve move to California and start work as his official transcriber. Working on live recordings of Zappa's gigs, he prepared detailed transcriptions of Zappa's uniquely individual guitar style.

It wasn't long before Frank invited the 19-year old Vai to join his touring outfit, the youngest member ever to do so. During his time with Zappa, Steve was credited with playing "stunt guitar" on many classic albums including *TINSEL TOWN REBELLION*, *YOU ARE WHAT YOU IS*, *MAN FROM UTOPIA* and the *SHUT UP AND PLAY YER GUITAR* trilogy, a series of albums featuring Frank Zappa's guitar solos, for which Steve transcribed an accompanying book called *The Frank Zappa Guitar Songbook*.

In 1983 Vai took all the money he had earned from playing with Zappa and set up a studio in his back yard. He set about recording a huge variety of music with whoever was around at the time. Most of this early stuff can be found on the *FLEXABLE* and *FLEXABLE LEFTOVERS* albums. These entirely self-financed albums have been huge commercial successes.

It was one track in particular that catapulted Steve into the public's awareness. "The Attitude Song", a real showcase for Vai's unique abilities, was released as a flexi-disc on the cover of *Guitar Player* magazine and, suddenly, for the guitar-playing community, the goal posts had well and truly moved!

On the back of this exposure Steve landed a role in the movie "Crossroads" as Jack Butler, the Devil's guitarist. He was also soon asked to join the band Alcatraz as a replacement for Swedish guitar wizard Yngwie Malmsteen. Vai recorded just one album with Alcatraz, *DISTURBING THE PEACE*, in 1985 and toured with them that same year. On days off during this tour Steve flew into New York to record guitar parts on Public Image's *ALBUM*, which contains some of his best work.

It was Steve's showmanship and stage antics, including flinging his guitar right around his back, during a video for Alcatraz's *God Blessed* single that caught the attention of the ultimate showman Dave Lee Roth. At this time Dave had just left Van Halen and was putting together a band to record his solo album. This was major exposure for Steve, he teamed up with bass virtuoso Billy Sheehan and drummer Gregg Bissonette and began writing songs with Roth for the *EAT 'EM AND SMILE* album. Vai and



Photo: Simon Ritter



Photo: Mick Hutson

“This is the sound of a truly exceptional guitarist using every bit of his ability to express himself.”

Sheehan's playing on this album is breathtaking in places, perfectly executed unison tapping lines sit side by side with solid musicality and inspired soloing from both.

Steve featured heavily in the videos for *Yankee Rose* and *Going Crazy* which were played in heavy rotation on MTV.

For the second album with Roth, *SKYSCRAPER*, Vai took on a co-producer's role and recorded all of the guitar parts in his own home studio. During rehearsals for the *SKYSCRAPER* tour, Sheehan left to do his own thing and Vai followed shortly after.

Steve had secured a deal for a solo album and dedicated his time to recording it. Before he could however he was made a surprise offer to record and tour with the rock band Whitesnake. The opportunity (and the money) was too good to turn down and Vai embarked on another major league tour. This was an unlikely pairing and the *SLIP OF THE TONGUE* album met with criticism from both Whitesnake and Vai fans alike.

After his contract with Whitesnake was up Steve recorded *PASSION AND WARFARE*, a revolutionary album that was unprecedented in its scope. The real Steve Vai was beginning to emerge. This is an album of inspired instrumentals, recorded entirely in his own studio. Influenced in part by dreams that Steve has had since a teenager, translating these dreams into music took not only great guitar ability but great production skills too. The album was hugely successful and, unusually for guitar instrumentals, the videos for *The Audience Is Listening* and *For The Love Of God* had heavy airplay on MTV. *PASSION AND WARFARE* received great critical acclaim, receiving a Grammy nomination as well as many magazine awards.

Although seen as a musical 'loner', Vai has always wanted to be part of a great band so, instead of recording an instrumental follow up to *PASSION AND WARFARE*, he formed a group called Vai. Teaming up with former Frank Zappa drummer Terry Bozzio, session bassist T.M. Stevens and newcomer vocalist Devin Townsend, they recorded the *SEX AND RELIGION* album, a combination of aggressive rock songs and emotive ballads. The album didn't go down well with his guitar-loving fans, Steve's playing was restrained and the album was seen by many as a bid for chart success.

This project was, by his own account "an abysmal disaster" and Vai eventually became disillusioned with his group. So, after breaking up the band and cutting out his specially grown dreadlocks, he started work on a full-blown follow-up to *PASSION AND WARFARE*.

During an intense working schedule to record the album that was to become *FIRE GARDEN* Steve decided to take some time out to record a short album of pure guitar music. The result was *ALIEN LOVE SECRETS*, his most guitar-based release since *FLEXABLE*. Recorded with no guitar overdubs it is Vai doing what he does best, playing awesome guitar.

The ambitious *FIRE GARDEN* album was released in 1996 and falls somewhere between *PASSION AND WARFARE* and *ALIEN LOVE SECRETS*. Split into two halves, the first is instrumental, containing some great melodic guitar playing such as *Hand On Heart* and *The Crying Machine* as well as more complex and orchestrated pieces like the 10 minute opus *Fire Garden*. The second half of the album is vocal-based and features Steve on lead vocal.

Musical Style

Steve emerged into the public eye in the mid-eighties, at a time when guitar heroes were springing up every other week. During this time of guitar excess, he really turned things upside down. Musically, his sense of adventure and, most of all, his sense of humour, set him apart from the crowd. He was the first to combine a superior musical intelligence with a real rock 'n' roll attitude.

During his time he has replaced many big names including Eddie Van Halen and Yngwie Malmsteen and gained something of a "hired hand" reputation, but Steve has always had a unique approach to the guitar combined with an unsurpassed technical ability.

He has taken the skill of mimicking human speech to the extreme from his early days with Zappa to his own solo work. On *Ya-Yo Gakk* he laboriously edited hours of his son's baby talk into a vocal track, then copied every inflection with his guitar!

Vai has always embraced new technology. His use of the trem-bar is unique. He's used locking tremolo systems since they became available, and had his guitars modified to allow upward travel of the bar. This allowed him to play melodies with the bar whilst playing harmonics, and produce wild effects that can sound like "guitar from Venus". It is largely due to his influence that most guitars with locking tremos are now set up this way.

Since 1990 he has been a regular user of a seven-string guitar, part of his Ibanez signature guitar range. He's leaned heavily on outboard gear too - in some of his compositions such as

Ballerina 12/24 and *Alien Water Kiss* the effects (in this case an Eventide H3000) are an integral part of the piece.

His solo material owes as much to his composition and production skills as it does to his flamboyant guitar playing. *Liberty* the first track on *PASSION AND WARFARE* is a heavily orchestrated John Williams-style anthem whilst tracks like *The Attitude Song* and *Juice* are pure guitar workouts.

Steve's musical influences are easy to spot. You can hear Hendrix in his chord work, Van Halen in his tapping frenzies and Zappa in his composition, but Steve has managed to mix these up with more than a little inspired originality to form the most unique and identifiable style around. His playing can be confounding and intimidating or touchingly simple. Vai uses every ounce of his formidable technique to push back the boundaries of what the guitar is capable of. Good luck to anyone who tries to play this stuff and, as Steve would say, "just don't hurt yourself".

Performance Notes

The Attitude Song

For many people this would have been the first Steve Vai song that they heard, and it is a real showcase for his unique style. The contrast between hard riffin' rock and his more avant-garde style is obvious from the opening bars. Vai's 7/8 guitar riff is played over a driving 4/4 drum beat to create a shifting polyrhythm.

This song contains most of his trademark techniques. In the second lead break Steve uses the trem-bar and open harmonics to play an entire melody, using the bar to pull the G-string up four semitones. There are dense multi-tracked lines played in harmony and complex rhythmic changes.

The weirdest technique in this track can be seen in bar 36. This is a trick that Steve got from Joe Satriani and it involves catching the B string under the nail of your finger and pulling it around the neck and off the fretboard so that it sounds against the side of the frets.

At the centre of this remarkable piece Vai pulls off an incendiary unaccompanied guitar solo featuring slinky string bends and fast-picked scale passages. There are many classic rock guitar techniques here – two-handed tapping, bluesy pentatonic licks and unison bends but, as with most things, Vai manages to stamp his personality into every note.

For The Love Of God

This is one of Steve's most emotive ballads and features an impassioned guitar solo of lightning fast licks which contrasts well with simple and understated melody. There are some technically astounding passages in this piece but it's a testament to Steve's musicality that they don't seem out of place as they emerge almost organically from the tune.

Although the tonal centre of the song is E minor, the F natural chord gives the whole piece an exotic and slightly ambiguous feel that Steve takes full advantage of by emphasising an F[♯] over the Em⁹ chord.

The outro of the song features Steve doing his famous "talking aliens" routine. This is done with the use of a wah-wah which he flexes rhythmically as he slides up and down the strings, or slurs notes with the trem-bar.

Vai uses a smooth distorted tone and subtle trem-bar bends to squeeze every expressive ounce from his guitar, especially in bars 53–54 where he uses the bar in combination with normal string bends to get a perfect fourth out of the B string.

Despite the technical challenges in this piece, the most important (and possibly the most difficult) thing is to get the melody to really sing.

Sisters

One of Steve's biggest influences is Jimi Hendrix, especially in his subtle chord work. This track is a real tribute to him with its clean Strat-like tone and understated chordal techniques. It's based around a recurring arpeggio theme which Steve breaks up with more improvised sections, using a variety of techniques from Wes Montgomery-style thumb-picked octaves to beautiful rippling harmonic passages.

The heavy accents in bars 6 and 8 are achieved by pulling the string and making it slap against the fretboard, the same way bass players do. Steve uses the technique of holding one or two notes and hammering a note beneath several times in this song. You can see this in bars 21–22. Usually the upper notes are held with a first finger barre.

In bars 25 and 26 Steve plays some great licks using harmonics. The bottom two notes are fretted normally with a free finger held above, just touching, the top strings at the

“If there is one guitarist that you could truly label a “virtuoso” it would have to be Steve Vai.”

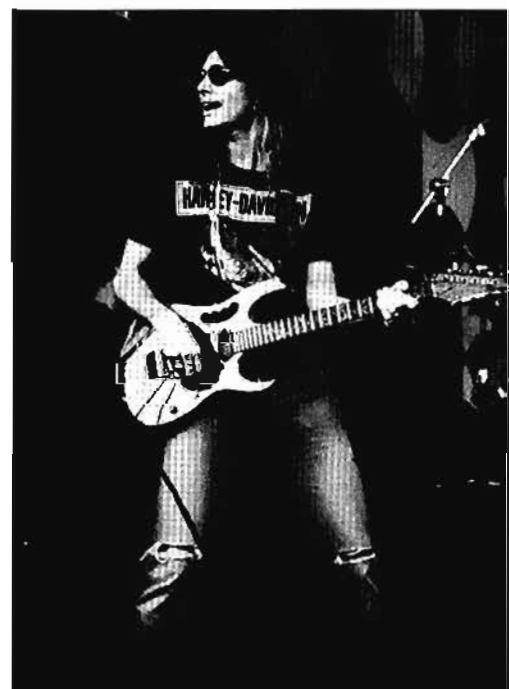


Photo: Ebel Roberts

STEVE VAIdiscography

Title	Date
With Frank Zappa	
Tinseltown Rebellion	(1981)
Shut Up And Play Your Guitar	(1981)
You Are What You Is	(1981)
Ship Arriving Too Late To Save A Drowning Witch	(1982)
The Man From Utopia	(1983)
Them Or Us	(1984)
Thingfish	(1984)
FZ Meets The Mothers	
Of Prevention	(1985)
Jazz From Hell	(1986)
Guitar	(1988)
You Can't Do That On Stage Anymore	(1992)
With Others	
Alcatrazz	
Disturbing The Peace	(1985)
Public Image Limited	
Album	(1985)
David Lee Roth	
Eat 'Em And Smile	(1986)
Skyscraper	(1988)
Whitesnake	
Slip Of The Tongue	(1989)
Various Artists	
Zappa's Universe	(1993)
Val	
Sex And Religion	(1993)
Solo Albums	
Flexable	(1984)
Flexable Leftovers	(1984)
Passion And Warfare	(1990)
Alien Love Secrets	(1995)
Fire Garden	(1996)

relevant fret to sound the harmonics. In bar 26 use your first finger and for the rest of the lick use your fourth finger.

The B^b maj⁹ that occurs in a couple of places is a voicing that Frank Zappa commonly used. To get the top notes ringing you have to flatten your fourth finger to form a barre across the top four strings.

The Crying Machine

Despite the title this is one of Vai's more up-beat tracks that features dual lead guitars that interweave and trade-off licks throughout.

The outro section features some great playing by Steve – the two lead guitar tracks seem to feed off each other as they become more animated, eventually building to fast and fluent tapping lines. There are examples of Vai's trem-bar use in bars 80–84. This whole section is heavily vibratoed with the bar for a comical, wobbly sound. In bar 84 Steve uses one of his trademark techniques of turning the bar around to point towards the back of the guitar then, as he plays a legato phrase with his left hand, bounces his right hand on the bar in time with each note.

In bars 117–118 he uses a similar idea to the one at the start of the *For The Love Of God* solo. His left hand is spanning a fourth between the 12th and 17th frets on the top string. Because the top two strings are tuned a fourth apart, the note he frets at the 17th fret on the B string is the same as the 12th fret E string. Not only does this sound great but it feels good too, having a 'pivot point' on the B string helps to build up a lot of speed. In bar 118 the E note on the B string moves down to a D^f. Notice how this ties in with the harmony, the chord changes from a B⁷ sus⁴, which has an E in it, to a B⁷ which has a D^f.

Hand On Heart

This moving guitar ballad is the seventh song on *FIRE GARDEN*. The seventh song on any Vai album is always a ballad, on *PASSION AND WARFARE* it's *For The Love Of God* and on *ALIEN LOVE SECRETS* it's *Tender Surrender*.

Steve has recorded many tracks with a single melodic guitar as the basis, and this is one of his best. He's always wanted to capture the ability that sax players have to play a melody with great expression, with a huge range of colours and tones. On this track he does just that, from the smooth and subtle unaccompanied opening to the wailing rock guitar solo, he reaches deep into his musicality to produce a profound musical statement.

There is great dynamic contrast in this track, and Steve voices his guitar tones to match. By using different pickup combinations and manipulating the volume control he can achieve some of the expressiveness of a great sax player. Mid-way through the solo he plays a flowing, two-handed tapping line then, as the backing breaks down to a static chord, quickly changes his sound for an atmospheric, koto-like phrase.

The free-time cadenza at the end of the tune, although technically challenging, isn't just a physical workout. The combination of legato lines and trills are a perfect grandiose finale to this anthemic track.

Juice

Taken from the *ALIEN LOVE SECRETS* album, this is a full-on guitar boogie. Influenced in part by Eric Johnson and Joe Satriani, who have both recorded similar material, this is a guitar tour de force.

It's very fast, 200bpm, but this doesn't stop Steve cramming in a bunch of great playing. Pick harmonics are one of his many specialities and they play an important part in this piece. In bars 5–6 he plays the main riff on the bottom string and every note he picks is a harmonic. As he plays the riff he moves his picking hand toward the neck so that each harmonic is different. Even though he's playing the same three notes over and over, the harmonics are actually getting lower in pitch.

To create the effect in bar 77, just before the solo, take the bottom string and push it against the pole-piece of the centre pickup (this only works on a guitar with a centre, single coil pickup). The string will stick to the magnet then 'pop' off as you release it. Why? It just sounds good.

The double-stop bends in the solo and the open-string lines in the bridge section have a distinct country flavour. In bar 73 he plays an interesting descending lick. As you hold down an octave shape on the D and B-strings, make sure not to damp the G-string. Pick from the B to the D strings and keep the G-string ringing as you slide the octave down the neck.



Photo: Fin Costello

Tablature Key

Hammer-on



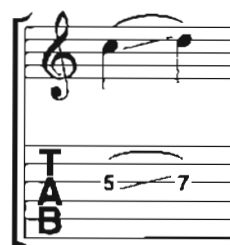
Play the first note with one finger then 'hammer' another finger on the fret indicated.

Pull-off



Place both fingers on the notes to be sounded, play the first note and, without picking, pull the finger off to sound the lower note.

Gliss



Play the first note and then slide the same fret-hand finger up or down to the second note. Don't strike the second note.

Gliss and restrike



Same as legato slide, except the second note is struck.

Quarter-tone bend



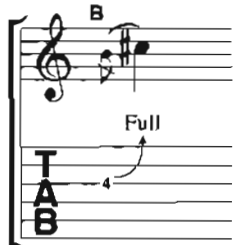
Play the note then bend up a quarter-tone.

Half-tone bend



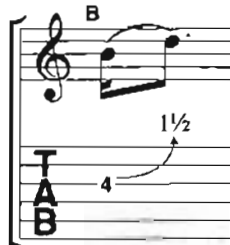
Play the note then bend up a semi-tone.

Whole-tone bend



Play the note then bend up a whole-tone.

Bend of more than a tone



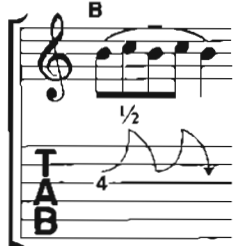
Play the note then bend up as required.

Bend and return



Play the note, bend up as indicated, then return back to the original note.

Compound bend and return



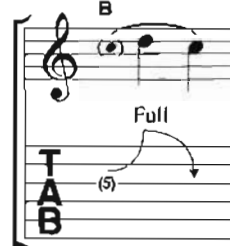
Play the note then bend up and down in the rhythm shown.

Pre-bend



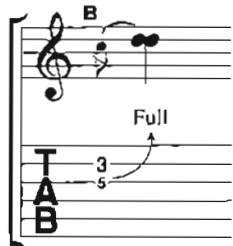
Bend the note as shown before striking.

Pre-bend and return



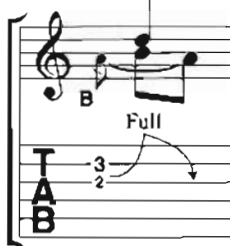
Bend the note as shown before striking it, then return it back to its original pitch.

Unison bend



Play the two notes together and bend the lower note up to the pitch of the higher one.

Double stop bend and return



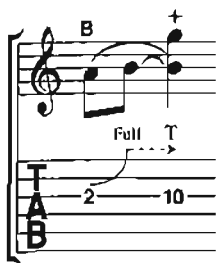
Hold the top note, then bend and return the bottom notes on a lower string.

Bend and restrike



Play the note, bend as shown, then restrike the string where indicated.

Bend and tap



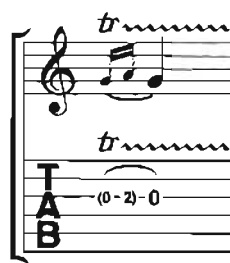
Bend the note as shown and tap the higher fret while still holding the bend.

Vibrato



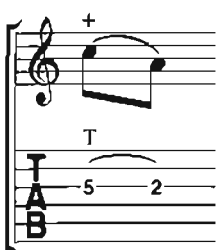
Rapidly bend and release the note with the fretting hand.

Trill



Rapidly alternate between the notes indicated by the notes continuously hammering on and pulling off.

Tapping



Hammer ('tap') the fret indicated with the pick-hand index or middle finger and pull off the note fretted by the fret-hand.

Pick scrape



The edge of the pick is rubbed along the string, producing a scratchy sound.

Muffled strings



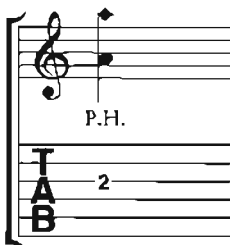
Lay the fret-hand lightly across the strings then play with the pick-hand.

Natural harmonic



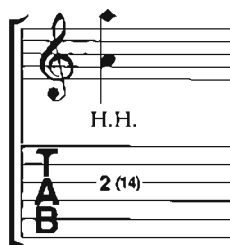
Play the note while the fret-hand lightly touches the string directly over the fret indicated.

Pinch harmonic



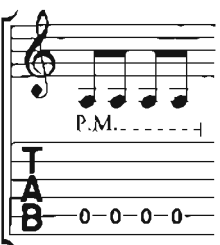
Fret the note normally and produce a harmonic by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

Harp harmonic



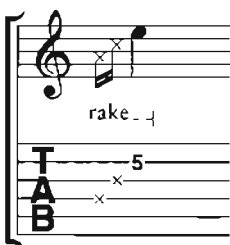
Fret the note normally and gently rest the pick-hand's index finger directly above the indicated fret while the pick-hand's thumb or pick assists by plucking the appropriate string.

Palm muting



Allow the pick-hand to rest lightly on the strings whilst playing.

Rake



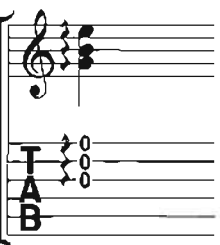
Drag the pick across the strings shown with a single motion.

Tremolo picking



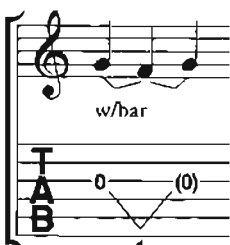
Repeatedly pick the note as rapidly as possible.

Arpeggiate



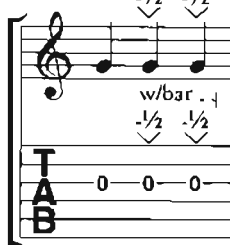
Play the notes of the chord by rolling them in the direction of the arrow.

Vibrato-bar dive and return



Drop the pitch of the note or chord a specific number of steps (in rhythm) then return to the original pitch.

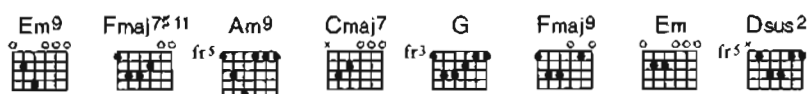
Vibrato-bar dips



Play the first note then use the bar to drop a specific number of steps, then release back to the original pitch, in rhythm. Only the first note is picked.

FOR THE LOVE OF GOD

By Steve Vai



$\text{♩} = 100$

f w/dist.

Em9 Fmaj7#11

TAB: 7/9 7 10 10/12 17/15-12 12 14/16 15/10 7/9 7 10

Em9 Am9

TAB: 10/12 17/15-12 12 14/16 15/10 7/9 7 10

Em9 Cmaj7

TAB: 10/12 17/15-12 12 14/16 15/12 17/15-12 12

Fmaj7#11 Em9

TAB: 14/16 18-16/14-14 (14)/11/12-11-9 12 12/14 (12)/7/9 7 10

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18

B

Fmaj7#11

rake. \downarrow Full

10

(15)

12

12

14

15

10

TAB

21

Em9

3

rake. \downarrow Full

(10)

7-9

7

10

10

(15)

15-12

12

TAB

24

Am9

Em9

w/bar... \downarrow

Full

14

15

10

(10)-15

10

10

(10)

(10)

8

10

Full

Full

Full

P.H...

1/2

TAB

27

Cmaj7

(8th)

rake. \downarrow Full

(15)

12

12

14

15

10

10

15

15

12

12

TAB

30

Fmaj7#11

Em9

(8th)

3

P.H...

1/2

14-16

12

(14)

14-14

14

5/8

7

9

7

7/9

12

2/10

12

0-15

12

2/10

12

12

TAB

34

G Fmaj9

w/bar.....

TAB

15-12-12-10-10-8-8-12 12-5-3-3-15 12 10-9-10-8-8-12 7-9-7-9-7 10-15

-1 -1

38

Em Dsus2

3

w/bar.....

TAB

15-12-10-10-12 10-8-12 10-8-10-15-5-3 3-5 (5)-3-3 (3)

42

G B Fmaj9

rake. Full rake.

TAB

15 15-17-15 15-17-15 12 13-12-10-8 13-12-10 10-12-12-8-8 13-12-10 10-12-12-8-8 10-9-7 7-9-9-5-5

45

Em

5

rake. 9

TAB

(8)-12 (8)-12 (5)-9 17 (17) 14 15 14-11-12-11-12-11-12-11-12

1/2

47

Dsus2

8va loco

3 3 3 3

w/bar.....

TAB

11 14-12 14-9-7-9-7-9-10-7-9 (9)-16 19-17-15 19-17-19-19-15-15-(15) 19 10 9 7 0 0 0 0

50

w/bar-- 1

-2 1/2

7-9 7

10

Full

Full

10

Full

Full

10-15

12

15-12

14

15

15

(14)

(14)-12

hold----- 1

Fmaj#11

(8^{va}) *sim.*

62

B

Full

P.H.

TAB

12 14 14-12 12-14 16-14 16-14 16-14 14-12 14 14-12-14 15-8 7 9-7 9-7 5 7-5

64 Em9

8^{va}

Harm. w/bar

Full Full Full Full Full

7/9 7 9 7 9 7 5 7 5 7 12 12

7 7 7

17 (17) (17) (17) (17)

67 Fmaj7#11

(8^{va})

1/2 rake 1/2 1/2

(17) (17) 15 (19) (19) (19) 17 15 15 15 15 20

70 Em9 Am9

(8^{va})

w/wah-wah w/bar -1

19 19 17 15 15 17 17 15 12 12 15 12 14

73 Em9 loco

(8^{va})

3 3 5

w/bar -1 Full

12 15 12 14 15 17 19 19 22 22 0 17 (17) 15

76 Cmaj7 Fmaj7#11

(8^{va})

loco

w/bar w/bar w/bar

sound all notes w/L.H.

17 17 17 17 17 17 17 15 17 15 17 15 17 15 17 19 16 14 12 12 16 12

79 *Em9*

14-14-14-14-12 $\sqrt{14}\sqrt{12}\sqrt{14}\sqrt{16}$ -0 12-14 12-15 12-14-15-17 19-22 24-24 24 24

Ex. 1

82 *8va*

19-14-14-14-19-14-19-14 14-19-15-19-15-18 14-19-14-19-14-19 14-19-14-19-14-19 14-19-14-19-14-19 19-15-19-15-18

83 *(8va)*

18-19-14-19-14-19 14-19-14-19-14-19 17-15-17-14-19-14 17-15-17-19-14 17-15-8

84 *Fmaj7#11* *(8va)*

13-17-13-17 13-19-13-17-13-17 13-19-13-17-13-17 13-19-13-17-13-17 13-19-13-17-13-17 13-19-13-17-13-17 17-13-17

85 *(8va)*

13-19-13-17-13-17 13-19-13-17-13-17 17-13-17-13-19-13 17-13-17-13-19-13 17-13-17-13-19-13 17-13-17-13-19-13 16-16-17-13-17

Em9

(8^{va})

86

TAB

(8^{va})

87

TAB

Ex. 2

Am9

(8^{va})

88

TAB

(8^{va})

89

TAB

Em9

(8^{va})

loco

90

TAB

Cmaj⁷

92

12 13 12 15 12 15 14 15 12 14 12 15 12 15 14 12 14 12 13 12 15 12 15 14 12 14 15 12 13 12

93

15 12 15 12-13-12 15 12 14 15 12-14-12 15 12 15 14 15 12 15 12 15 12

Ex. 3

Fmaj7#11

94

13:2

13:2

1/2

12

15 (14)

12

15 (14)

12

15 (14)

12

15 (14)

12

15 (14)

12

15 (14)

TAB

95

13:2

13:2

1 1/2

12 15 (14) 12 15 (14) 12 15 12 15 (15) 12 (16) 12 15 15 12 15

Em9

96

13:2

13:2

1 1/2

12

15-15

12

15-15

12

15-15

12

15-15

12

15-15

12

15

TAB

Ex. 4

97

B

rake. j w/bar Full

G

7-10

8/10 10 10 8 9 8 8/10 10 10 8 9 8 7-10

0

Fmaj9

99

8/12 12 12 8 9 8 8/12 12 12 8 9 8 7-10 8/15 15 15 8 9 8 8/15 15 15 8 9 8 7-10

Em

101

8/17 17 17 8 9 8 8/17 17 17 8 9 8 7-10 8/19 19 19 8 9 8 8/19 19 19 8 9 8 7-10

Ex. 5

Dsus2

103

(8w)

3

22-19 20 21 20 8 9 8 7-10 22-19 20 21 20 8 9 8 7-10 22-19 20 21 20 8 9 8 7-10

19

(8w) loco

105

3

22-19 20 21 20 15 16 15 14 17 10 7 8 9 7 9 4 2 4 2 4 0 7 10 Full

2

G

B

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part on a treble clef staff and a bass part on a bass clef staff. The guitar part features a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The bass part provides a harmonic foundation with a mix of single notes and chords. The score is divided into two systems, with the first system starting at measure 107. The guitar part includes a key signature change to one sharp (F#) and a time signature change to 4/4. The bass part includes a key signature change to one sharp (F#) and a time signature change to 4/4. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4. The guitar part includes a key signature change to one sharp (F#) and a time signature change to 4/4. The bass part includes a key signature change to one sharp (F#) and a time signature change to 4/4.

Dsus2

112

3

P.M.
wah-wah off

T
A
B

10 7 8 9 10 7 9 10 9 7 10 8 7 7 8 9 10 7 9 10 9 10 12 9 12 10 9 10 12 9 10

113

(P.M.)

B

8^{va}

Full

Full

solo ends

TAB

12 9-10-11-12 9-11-12-11-9 12-10-10-12 9-11-12-9-11-12-14 12-13-12-(13) 16 13-15-17

Em9 Fmaj7#11

(8^{va})

114

B B B B B B B

Full Full Full Full Full Full Full

17 (17) (17) (17) (17) (17) 22 19 20 22 22 17

TAB

Em9

(8^{va})

117

B

rake -

Full

Full

Full

3

(17)

19-14-16

15

17

17

22

19

20

Am9

(8^{va})

120

B

hold

Full

Full

w/bar

+2

Harm. w/bar

+2 1/2

loco

22

22

(22)

22

(22)

0

4

(4)

Em9

8^{va}

122

B

Full

rake -

3

rake -

1/2

15

12

14

15

22

22

22

22

19

20-17

17

22-17

Fmaj7#11

(8^{va})

125

B

w/bar

+1/2

wah-wah on

3

3

rake -

Full

Full

17

17

15-17-15

12-15-12

12-15-12-15-17-15

15-17-15

17-18-17

19-22-19

22-24-22

Em9

(8^{va})

128

B

rake -

1/2

24

22

22

22-17-17-19

19-15-15-17-17

14-14-15-15-12-12-14-14-10-10-12-12-9-9-10-10

(8^{va})

130

3 3 3 3 3

7 7 7/10 9 10-10/12 12-12/10 (10)/12 12/14 14/12 14 15-15/17 17/19 19 19 22

(8^{va})

133

Free time

loco

8^{va}

rake

w/bar

rake

w/bar

22 (12) (12) 12-14-15/17-17 15-17-15/14-15

(8^{va})

136

15 (15)-14-12 12-14-14 (14)-12 15-12 (12)/14-14

(8^{va})

139

w/bar

wah-wah flex w/bar

(14) (14) -18 +1 1/2 +1 1/2 -2

(8^{va})

142

w/bar

rake

Full

12/17-12/19-17/15-17/19 14-18-16 14-18-16 19

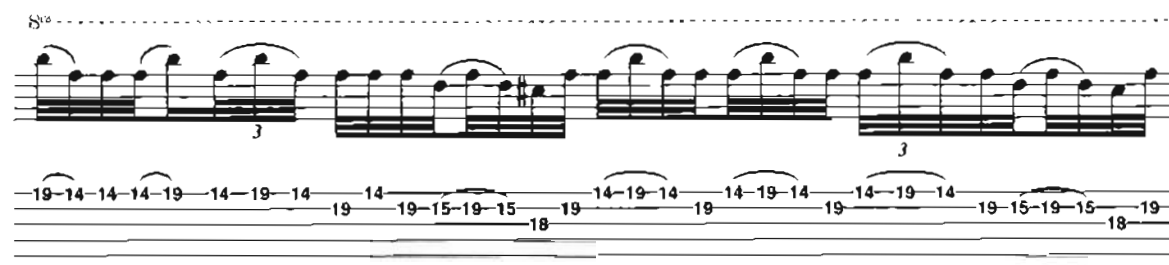
The Solo

For The Love Of God

As an emotional climax to a ballad, this solo is hard to beat. This is the sound of a truly exceptional guitarist using every bit of his ability to express himself.

There is no easy way around this solo, it's tough from the word go! However, it's so packed with great ideas that it's well worth the effort.

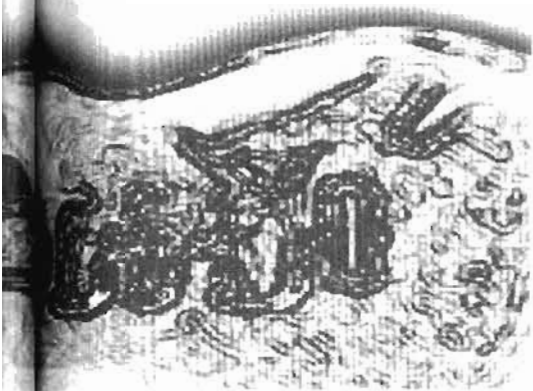
Ex 1



The first few bars of this solo are all based on the same basic idea, which is moved around to fit the chord sequence. This is a technique Steve uses a lot – by spanning an interval of a fourth on one string and then moving this shape down a string, you can alternate between two notes of the same pitch on different strings. Not only does this sound good but, from a technical standpoint, having a pivotal point on the lower string makes it easier to play.

This looks far harder than it is, once you've learned the 'shape' of each lick you'll find it much easier but rather than trying to reproduce every note, use the shape as a





basis for improvisation. As with any fast lick that you are learning, start slowly and get the feel of it under your fingers before trying to play it up to speed.

Ex 2

Am9
(8th)

13:2 13:2

Full Full Full

22-17 20-17-20 17 20-17 22-17 20-17-20 17 20-17 22-17 20-17-20 17 20-17 22-17

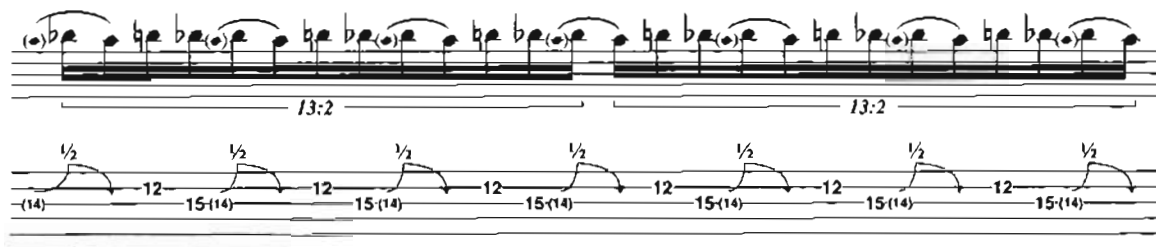
This lick is based on a repeating eight-note pattern, and the shifting rhythm is created by putting this pattern into a thirteen note rhythmic grouping. The effect of this is that, even when played as quickly as this is, you can hear a definite repeating lick, but the rhythm cuts right across the beat. Trying to count a group of eight over a group of thirteen is almost impossible, you just have to go for it! Work out how many times the phrase repeats and fit this evenly into the bar. Make sure to play the top note with your fourth finger, and this will hold your hand in the right position for the rest of the lick.

In the following bar (bar 89) Steve uses the trem-bar in another unique way. First you play the A note at the 17th fret, then use the bar to bend the pitch up to the B. When you get to the B just let go of the bar so it springs back to position with a great fluttering sound. This will only work on a bar that is set-up to stay in a fixed position when you let go of it.



Ex 3

Fmaj7[♯]11



Here is another example of rhythmic displacement, this time using a four-note phrase. This four-note group starts with a semi-tone pre-bend on the G-string. The key to this lick is that as it progresses the bend gradually gets bigger, eventually turning into a three semi-tone bend from B \flat . As in Example 2 the rhythm is complex. To play this accurately, make a mental note of where the downbeat of each bar falls and make sure these notes land in the right place. If you play the lick evenly it will all work out.

Use your second finger to bend the G-string but as the bends get larger you'll need to use your third finger.

Ex 4

G

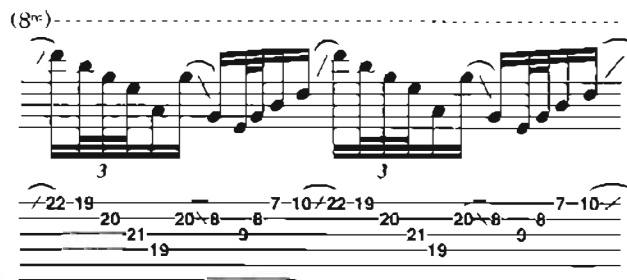


Steve has used an Em⁷ arpeggio as the basis for this long phrase. He alternates the sweep-picked arpeggio with a gradually ascending line on the B-string. Notice how he imposes the sound of the Em⁷ over each chord.

The B-string slides are all played with the second finger. As this fits into the chord shape it's easier to play this way.

The picking of this phrase is important – to get a smooth sound you need to sweep the first three notes with one downstroke. Play the D note on the top string with an upstroke and finally the B-string is played with a downstroke. Use this picking pattern for the whole lick.

Ex 5



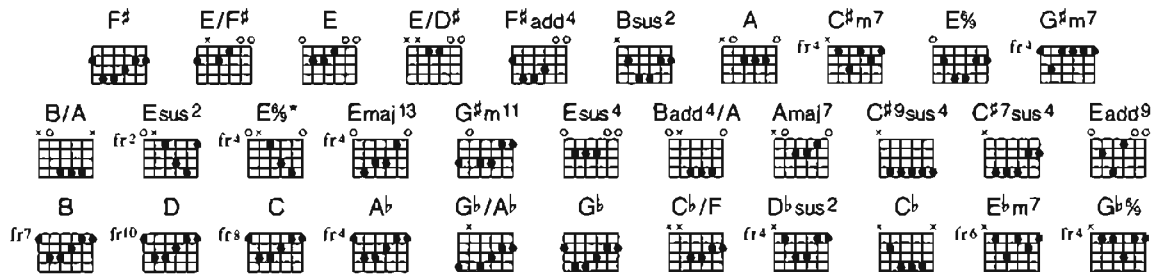
This carries on from Example 4. Steve uses an E-string slide to move the Em⁷ shape up an octave. The slide is played with the fourth finger. When you reach the 22nd fret use a downstroke sweep to the D-string. There is an extra note here that isn't in the previous shape, so you'll have to move your first finger from the top string to the D-string to play this. Although these two notes are on the same fret, don't be tempted to barre this – we need this lick to sound clean. As you sweep down the strings, release each note with your fretting hand after it's sounded. If you hold the shape down as you sweep it'll sound like mush!

TECHNIQUE tip

You can get a lot of mileage from simple licks by using rhythmic patterns. Try playing a five-note repeating lick in triplets or semi-quavers.

HAND ON HEART

By Steve Vai



♩ = 72

N.C.

mf w/dist. Full Full

12 (12) 11 11-12 11 11-9 11-11

9

6

B

3

1/2

9-11-11-11-13-15-9 8 (8) 6 4 7-9 9-11-11-9 11-8-11 11

10

F# E/F# E E/D# F#add4

B

Full Full

12 (12) 11-12 11-12 11 11-11-9 11 9-11

9

w/bar. 1/2 +1/2 w/bar. 1/2 +1/2 w/bar. 1/2 +1/2

13

Bsus2 A B C#m7 F#

3

1/2

9-11-11-11-11-13-15-15-9 8 (8) 6 4 7-9 9-11-11-9 11-8-11 9-11

f

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E/F# E E/D# F#add4

18

B B B 8^{va} loco B B B

Full Full 1/2 P.H. 1/2 w/bar. 1/2 1/2

12 (12) 11 (11) 11 (11) 9 7 9 11 (11) 9 11 (11) 9 11 9 11

12

E% C#m7 E E/D#

22

15^{va} loco B B 15^{va} loco

P.M. P.H. 3 1/2 Full P.H. 1/2

9-11-11-11-11 13-15 15-9 8 (8)-6 4 7 (9) 11-8

F# C#m7 G#m7 F#

25

B B B B

1/2 1/2

11 (11) 9 9 11 (11) 9 9 11 12 12-14 (14) 9 9

A B/A F# Esus2

28

B B B B

1/2 1/2

11 (11) 9 9 11 12 12-14 14 6 6 7 (7)-9 9 (9)-11-11-(11) 6

E%* Emaj13 G#m11 Gm7

31

3

w/bar. 1/2

6 7-7 9-12 11-12 11-9 7 6 6 7-7-(7)-9 9 (9)-11-11-(11)-7 7 14 16

37

E C#m7 F# E/F#

8va...., loco

P.H....

3 3

P.M....

B B

3

Full

1/2 1/2

T 5-7-5-0-4-5-4-0 4-3-4-3 (3) 4 6-6-4 12-12-11-11-7 8-7-6 6

A 5 6 4 6 (6) 4 9-8-8-4 4-6-9-4 4

B 5 6 4 6 (6) 4 9-8-8-4 4-6-9-4 4

Emaj13 (8th)

G#m11 G#m7 E

49

Full Full 1/2 1/2 1/2 1/2 1/2 1/2

14 14-14 16-16 (16)-18-18 19 21 23 (23) (23) (23) (23) (23) (23)

TAB

65 (8^{va})-----*loco*

Esus⁴ E F[#] E

Full Full Full Full

TAB

16-11-9 9-11 10 11-9-11 16 14 16-14-16 14 14 16-14-16 16 (16) 14 16 16-14-16

Ex. 1

[illegible]

Ex. 2

60

A Badd4/A Amaj7

(8th)

B B

1/2 1/2

16 (16) 14-14-14 19-19-14 14-16-14 14 (14) 24 16 17-16-17-21-16 16-14-14

TAB

rake w/bar . . . 3

62 B/A

TAB: 18 14 13 13 11 11 13 11 13

64 A

TAB: (13) 7 9 12 11 12 11 12 11 7 11 12 9 7 12 11 12 11 7 12 9 7

65 Badd4/A

Ex. 3

TAB: 11 7 9 12 9 7 11 14 11 14 11 7 14 11 7 14 11 19 11 9 7 9 14 11 14 11 9 14 11 9 14 12 14 12 9 14 12 9 14 12 9 12 9 12 16

66 Amaj7 (8^{va}) loco

TAB: 17 16 12 11 9 17 12 10 9 16 17 16 10 9 16 11 9 16 11 9 13 14 13 11 9 14 11 9 11 14 13 11 9 11 12 9 11 9 7

67 B/A

TAB: 16 9 16 11 16 12 16 11 16 12 16 14 16 12 14 16 14 16 17 16 17 19

68 C#9sus4 C#7sus4

(8^{ve})-----

B B B

Full Full Full

mf 3

19 (19) (19) 14-16-14-12 14-12-11 12-14 11-12-14 11-11 13-11-13

TAB

Ex. 4

70 (8^{ve})----- loco

B B B B

mp pick close to fretting hand solo ends

1/2 1/2 1/2 1/2

9 7 8-(8) (8) 6-8 (8) (8) 6 4 (6) (6) 4 6

TAB

72 F# B E/F# E E/D#

Full Full

1/2

(12) (12) 11 12 11 (11) 9 11 9

TAB

75 F#add4 Eadd9 A B

9 11 9 11 11 13-13/15 9 8 (8)-6 4

TAB

78 C#m7 B D C

Full

volume swell *mf* *f*

7 9 11 9 11 8 11 11 11 11 11 11 11 11 11 9 (9)

TAB

83 A^b G^b/A^b G^b G^b/F

Full Full $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ Full

TAB: 14 (14) 13 13 (13)-11 13-13 13-14-13-11 13-13-15-13-13 13 14 (14)-13 15-13

84 A^b $D^b \text{ sus } 2$ C^b

loco $\frac{1}{2}$ $\frac{1}{2}$ w/bar. $\frac{1}{2}$ $\frac{1}{2}$

TAB: 15-17-17-17-17 9-14-13 15-13 15-13 15-13-11 13-13-13-13-13-13-13-15-17 11 (11-11) 10-10-8 8-8-6-6 11-11-11-11-11-11-11-13-15 9 (9-9) 8-8-6 6-6-4-4

87 $E^b m 7$ A^b

Full Full Full Full Full Full

TAB: 11-13 13-15 11-13 9-11 6-8 9-11 4-11 11-9 11-9 11-9 9-11 11-9 9-11 11-9 9-11 11-11

89 G^b/A^b

Full Full Full $\frac{1}{2}$ $\frac{1}{2}$ 3 $\frac{1}{2}$

TAB: 14 14 (14) 14 13 13 (13) (13)-11 14 13 11-13-14

91 G^b $E^b m 7$ A^b

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ Full Full Full Full Full

TAB: 13 (13) (13)-11 14-13 11 (13) (13)-11 11 13 14 11 (13) (13)-11-13

93

G^b7 (8^{va})

E^bm⁷

loco

rake.

13 8-11 13 (13)-11 11 (11) 11-10 11 13 (13)-15-15-17-15-13 11-13 13 11-13-13-15-13-11 9-11-11

95

Gb

Ab +1/2 +1/2

+1/2

w/bar. +1/2 +1/2 +1/2

13 \ 10 10 \ 11 11 \ 8 8 \ 10 5 \ 6 5

8 9 6 8

(5) (5) 6 6 \ 8 \ 6 4 6 \ 4 3 2 4

97

$D^b \text{ sus} 2$ C^b $E^b m 7$

8^{va} rit.

rake Full Full Full Full Full Full Full Full Full Full Full Full Full

TAB

9 9 9 11 13 7 6 4 2 11 13 11 13 10

11 11 11 13 15 9 8 6 4 13 15 13

x x

Free time

A^b

(8va)

100

tr... loco tr... tr... tr...

TAB

10-13-13-15 13-14-16 13-14-16-14-16-14-13-14-16-14-13-13 16-16-14 13-14-13-11 13-11 13-11-13-11-10-10-11-10 8-10-8-6 6-8-6

The Solo

Hand On Heart

The solo section of this song is split into two parts. The first is played over a heavy rock backing and is blues based, while the second is played over an atmospheric half-time section and has more classic 'Vai-isms'.

To get the heavy rock feel in the first part of the solo, try playing slightly behind the beat.

Ex 1



Steve often makes a feature out of position shifts. In this example he uses short first finger slides, sometimes combined with pick harmonics. In the second bar use your third finger to play the slide down the G-string to the B note. This puts you in the 2nd fret F# minor position.

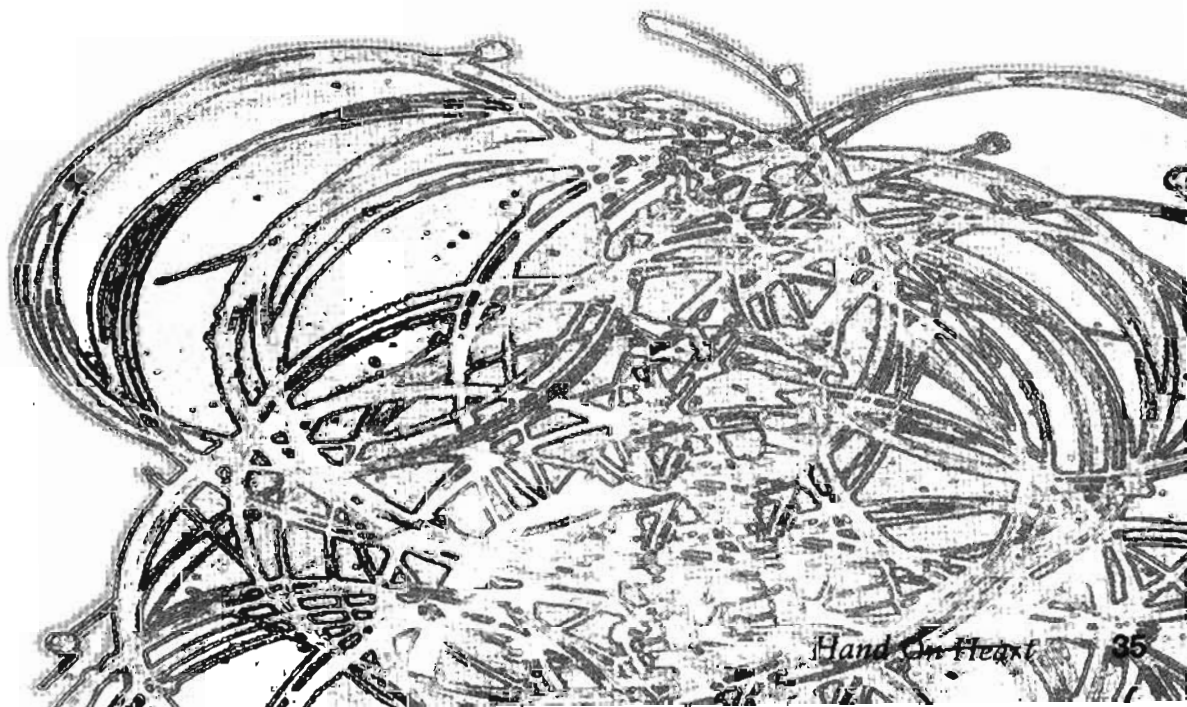
For the quick pull-off on the B-string use your fourth finger, this frees up your third finger to play the bend on the G-string.

Ex 2

Esus⁴ E A Badd⁴/A

As a lead in to the half-time section of the solo, Steve plays a dramatic trem-bar slur up to the first note. Silently depress the bar as far as you can and play a D \sharp . Slowly bring the note up to pitch with the bar and, when you've released the bar all the way, bend the D \sharp up to an E. Use the trem-bar to slowly vibrato the note as you hold the bend.

The rest of this phrase is unmistakably Vai. The quick grace note slides are trademark sounds of his. One of the keys to making these sound good is to keep your fretting hand relaxed so as not to stretch the string as you slide. This will keep the notes in tune. Play the slides as quickly as you can but concentrate on the note you are sliding to, not the one you're sliding from.

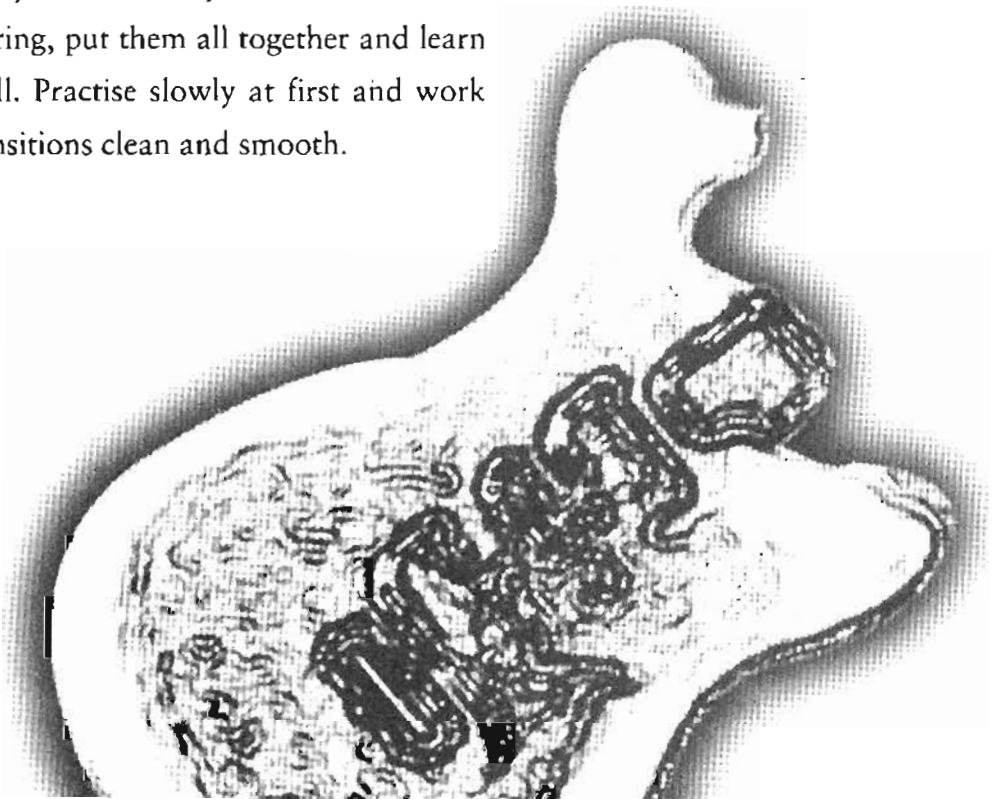


Ex 3

Despite the speed of this tapping lick, Steve manages to squeeze in some great melodic lines. The lick begins on the top string and moves down to the A-string, playing a similar but subtly different phrase on each string.

At the start of this example you can see that Vai uses the unusual technique of tapping with his picking hand and sliding up and back one semitone. Steve usually taps with his second finger but you can use your first finger too.

This is long and complex lick but it's worth spending the time to learn it. Break it down by learning each string separately, and don't worry about the rhythm for now. When you have learned each string, put them all together and learn where the main beats fall. Practise slowly at first and work on keeping the string transitions clean and smooth.






Ex 4

loco

mp pick close to fretting hand




























This is an interesting, exotic sounding lick that comes at the end of the solo. The strange, koto-like sound is achieved partly by picking the string over the fretboard, right next to your fretting hand. At the start of the lick, where you are fretting at the 9th fret, your picking hand will be at the 10th fret. Move your picking hand around to keep the sound consistent. Each of the main picked notes is accompanied by a pre-bend grace note. Pre-bend the string and quickly release it down to the main note. The combination of picking over the fretboard and these quick pre-bends give this lick a distinctly eastern flavour.

TECHNIQUE tip

You can get a huge range of sounds just by varying your picking position. Great players like Steve will play everywhere from right next to the bridge to half-way up the neck to add character to each phrase.

JUICE

By Steve Vai

G5  G#5  D/A  A7  Em/A  G/A  Eb/A  G5+ 
 D5  A5  E5  D  D5/A  F#m  C#m  B 
 E  A  E+  E++  D+  Asus4  A+  Eadd9  Dadd9 

$\bullet = 200$

Musical score for guitar, showing a G5 chord progression in 12/8 time. The score includes a treble clef, a key signature of one sharp (F#), and a tempo marking of 12/8. The first measure is marked *ff w/discr.* and the second measure is marked *4*. The score ends with a G#5 chord. Below the staff is a tablature section with three lines: T, A, and B, showing fret numbers for each string.

Measure	T	A	B
1	12	12	10
2	12	12	10
3	12	12	10
4	12	12	10
5	12	12	10
6	12	12	10
7	12	12	10
8	12	12	10
9	12	12	10
10	12	12	10
11	12	12	10
12	12	12	10
13	12	12	10
14	12	12	10
15	12	12	10
16	12	12	10
17	12	12	10
18	12	12	10
19	12	12	10
20	12	12	10
21	12	12	10
22	12	12	10
23	12	12	10
24	12	12	10
25	12	12	10
26	12	12	10
27	12	12	10
28	12	12	10
29	12	12	10
30	12	12	10
31	12	12	10
32	12	12	10
33	12	12	10
34	12	12	10
35	12	12	10
36	12	12	10
37	12	12	10
38	12	12	10
39	12	12	10
40	12	12	10
41	12	12	10
42	12	12	10
43	12	12	10
44	12	12	10
45	12	12	10
46	12	12	10
47	12	12	10
48	12	12	10
49	12	12	10
50	12	12	10
51	12	12	10
52	12	12	10
53	12	12	10
54	12	12	10
55	12	12	10
56	12	12	10
57	12	12	10
58	12	12	10
59	12	12	10
60	12	12	10
61	12	12	10
62	12	12	10
63	12	12	10
64	12	12	10
65	12	12	10
66	12	12	10
67	12	12	10
68	12	12	10
69	12	12	10
70	12	12	10
71	12	12	10
72	12	12	10
73	12	12	10
74	12	12	10
75	12	12	10
76	12	12	10
77	12	12	10
78	12	12	10
79	12	12	10
80	12	12	10
81	12	12	10
82	12	12	10
83	12	12	10
84	12	12	10
85	12	12	10
86	12	12	10
87	12	12	10
88	12	12	10
89	12	12	10
90	12	12	10
91	12	12	10
92	12	12	10
93	12	12	10
94	12	12	10
95	12	12	10
96	12	12	10
97	12	12	10
98	12	12	10

[illegible]

9

D/A A7 [A]

P.M. - 4 P.M.

TAB

5 0 2 7 5 0 3 0 7 5 6 0 3 0 5 0 3 0

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D/A A7 [A]

D/A A7

12

8^{va} loco P.H. P.H. B P.H. Full

D/A A7 D/A Em/A D/A A7 D/A G/A

15

P.M. P.M.

D/A G/A

D/A A7

18

8^{va} loco P.H. P.M. 1/2

D/A A7

21

P.H. P.M.

D/A A7 D/A A7 D/A E^b/A D/A A7 D/A

24

P.M. P.M. P.M. P.M.

27 G/A 8va sim. D/A G/A 8va loco

P.H. B P.H. B

Full

TAB

4 5 3 0 5 0 4 1/2 1/2 (4) 5 4/6 4 5/7 5 6/7 7 0 6 0 0 2 (2)

31 G5* D5 A5 G5* D5 A5

let ring...

TAB

3 3 2 2 17-14 12-14 (14) 12-10 10-10 8 7-5
 0 0 2 2 14 12-14 (14) 12 11 9 7-5
 3 0 0 0 7-14 14 14-14 (14) 10-12 11

35 G5* D5 A5 [G] 8va loco

P.H.

TAB

10-12 14 14 12-14 12 14 15 14 0 14-12 0 10 0

38 E5

TAB

12 0 10 0 7 0 8 0 5 0 7 0 3 5 7 5 5 9-10 (10) 0

41 8va loco D A7 rake

TAB

12 14 16 17 19 (19) 19 (19) 7 7 5
 9-13 13-14 14-16 16-18 18-19 19 (19) 7 7 5

48

(8va)

D/A A7 D/A A7 D/A Em/A D/A A7 D/A

loco

(P.H.)

P.M. P.M. P.M. P.M.

$\frac{1}{2}$ $1\frac{1}{2}$

TAB

7 5 6 7 5 6 7 7 8 7 5 6 7 7

7 7 5 7 7 7 7 9 7 5 7 7 7

0 0 0 0

[illegible]

57 *loco* (8va) ... w/bar ... P.M. P.M.

61 *G/A* *D/A G/A* *8^{va}* *loco*

w/bar Harm. w/bar w/bar

+1/2 10

65 *G5** *D5* *A5* *G5** *D5* *A5*

let ring...

68 *G5** *D5* *A5* *8^{va}*

P.H.

71 *[G]* *E5*

let ring...

75 *8^{va}* *loco* *D*

let ring... push string against pick-up P.M.

79 **F#m* *C#m* $\downarrow \frac{1}{2}$ *B* *8va*

Arr. for 6 string
original played octave lower

**Chords implied by harmony*

7 7 5 7 7 10 10 14 14 12 10 12 0 14 15

6 6 0 4 6 6 9 9 13 13 11 9 11 2 2

83 *E* *(8va)* *loco* *F#m* *8va* *loco*

P.M.

16 16 14 12 14 (14) 0 12 12 12 12 12 11 12

17 17 15 14 15 (15) 0 14 14 14 14 14 12 14

2 0 9

86 *A* *B*

Full Full Full Full

9 (9) 17 17 17 17 14

10 (10) 16 16 16 16 (16) 14

11 (11) 4 4 4 4 4

9 (9) 14 14 14 14 14

89 *G5* *F#m* *B* *B*

Full Full Full

3 0 3 3 0 0 0 17 17 16 (16) 14

5 0 4 4 4 2 0 0 16 16 16 (16) 14

92 *15th* *E** *D* *E*** *D**

loco *P.H.* *let ring...*

16 14 14 (14) 9 9 9 7 7 7 6 4 5 6 4 2 3

16 14 14 (14) 9 9 9 7 7 7 6 4 5 6 4 2 3

95 E* Asus4 A*

TAB: 10 9 9 11 9 7 7 9 7 5 5 6 7 5 7 6 6 0

98 E E* Eadd9 Dadd9

TAB: 0 1 0 5 9 5 9 10 9 9 11 14 13 12 (14) 13 12 (12) 11 10 (13) 12 11 (14) 13 12 9 9

101 N.C.

TAB: 17 17 17 17 17 17 17 17 17 15 14 17 16 16

103 [A] B (A) B P.H. 1/2 1/2 1/2

TAB: 8 5 8 5 7 (7) (7) 5 7 6 6 4 7 0 5 0 4 2

106 (8va) loco hold hold let ring...

TAB: 5 7 5 5 6 5 5 3 0 4 3 0 9

Ex. 2

109

8th 8th loco

B P.H. B P.H. rake rake

1/2 Full

14-15 14-15 14-7

5 0 4 0 5 0 4 (4) 0 3 3

112

8th loco

rake let ring...

15-17 11 9 7 9 (9) 2

14-10 9 7 5 7 (7) 0

Ex. 3

115

8th B Full

T T T T T T T

14-5 14-5 14-6 4 14-5 14-7 5 14-7 5 17-15-12-15-17

117

(8th) loco

hold bend 4 4 4 4

T T T T T T T T T

22-17-22-17 22-17-22-17 22-17-22-17 22-17-22-17 21 21 21

12 12

119

8th B B B B

Full Full 1/2 Full Full Full

(20) 17 20-17-19-(19) 17 20-17-20 20 17 20-19-20 17-19-17 20 17 20-19

122

P.H.

17-19-17-20-17-20-19-18-15-19-15-19-15-19-15-19-15-18

124 (8^{va}) (15^{ma}) loco

P.H. P.M.

15-18-15-18-15-18-15-18-18-17-16-16-9-10-8-7-8-7-9-9-7-6-7-9-10-7

Ex. 4

127

5-7-4-7-12-7-6-7-5-8-12-8-7-8-7-10-14-10-7-9-8-10-7-12-15-12-7-8-10-10-12-10-14

129

17-14-10-12-12-15-12-17-19-17-12-14-14-15-14-17-21-17-14-17-15-17-15-19-22-19-22-19-22-19

131 (8^{va}) loco

7-8-7-10-22-10-21-10-7-22-8-7-20-8-7-19-20-19-8-7-19-9-18-19-18-7-6-18-7-5-19-7-5-14-19

133

F#m

8^{va}

B

T T T w/bar Full

5-16-5-14-12-0-14-14-5-3-5-3-0-12-14-12-14-17-14-17-0-16-14

135

C#m loco

B E

8^{va}

B

rake- Full Full Full

17-17-16-16-14-16-0-14-14-9-0-7-9-9-16-15-12-15-0-14-13

140

F#m

8^{va}

loco

loco

P.H. P.H.

16-16-12-16-14-15-14-16-14-11-16-11-9-7-9-2-2-2-2

143

A G

let ring...

w/bar

15-14-17-14-14-16-14-15-14-16-17-15-12-14-12-14-12-10-10-10-10-12-12

147

F#m E

B B B

rake- Full Full Full

12-12-12-12-10-12-12-10-11-12-9-10-12-10-9-12-9-10-12-10-9-11

[illegible]

154

(8th)

D A7

loco

B

B

Full

Full

Full

w/bar

Touch Harmonic

D A7

D/A A7

D/A

P.M.

P.M.

TAB

5

5

5

7

5

6

7

(7)

0

3

7

5

6

7

5

6

7

7

7

7

0

0

0

3 1/2

158

Em/A D/A A7 D/A G/A [A]

P.M. P.M.

TAB

8 7 5 6 7 6 4 8 7 -7-10 8 8-12-10 10-12-14-12 15-14 14-17-15
9 7 5 6 7 6 4 7 7 7-9 7 7-12-11 11-12-14-12 14-14 14-18-16
9 7 5 0 7 7 5 9 7 7-11 9 9-12-12 12-12-14-12 16-14 14-19-17

8^{va} D/A A7

162

B B B B

Full Full Full Full 1/2 Full

TAB

15-17 15 15-16 17 19 (19) 19 19 19-17 19-17

[illegible]

A* G/A

 $(g_{\mu\nu})$ [illegible]

175

G5* D5 A5 [G]

8 7-5 10-12 14 15 14 12-14 12-12 14 17 14 16 (16)

9 7-5 10-12 14 14 14 14 17 14 16 (16)

Full Full Full

184 (8^{vee})..... D A7

loco

TAB

14-16 16-18 18-19 19-19 19-19 7-7-7 5-5-5 6

The Solo

Juice

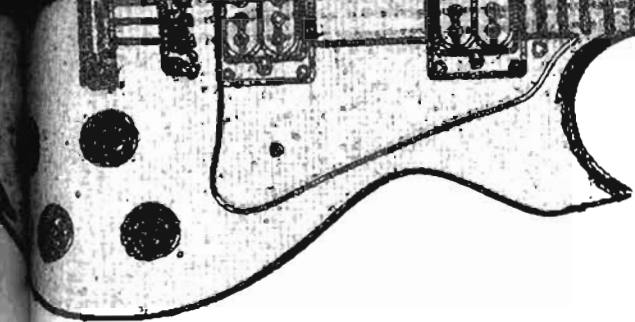
This up-tempo shuffle is full-on from the start and Steve takes the first few bars of the solo to slow the pace a little before building the solo up to a climax. In the opening bars he concentrates on slow bends and simple pentatonic licks that include open strings, which are a feature of this track.

Ex 1



There are some very melodic elements to this solo, with this example being similar to the guitar part in the bridge sections. As you use your third finger to slide up to the D note, make a 5th fret barre with your first finger. Use your third finger again to slide down to the G which will set up your hand position for the next phrase.

Keep all the strings ringing for this bar and, as the last open G is ringing, move your hand up to play the F# at the 9th fret with your third finger.



Try to get this lick to 'swing' like the original. It's not too technically difficult but the rhythm is important as it sets up the faster phrases to follow.

Ex 2



This is a real Eric Johnson influenced lick. Steve uses the wide intervals to fill in some of the background harmony. As in most of Eric Johnson's solos there is no rhythm part here so adding some of the harmony adds an extra dimension to the solo.

Use your first and second fingers to play the first two notes then slide down the D-string with your first finger. For the next two notes use your first and third fingers then slide down the A-string with your first finger. For the rakes on the three high phrases you need to damp the strings with your picking hand.

Use your first and third fingers to play the descending octave line, play and hold the bottom note before picking the top note and sliding down. Keep the strings held down for the whole phrase.

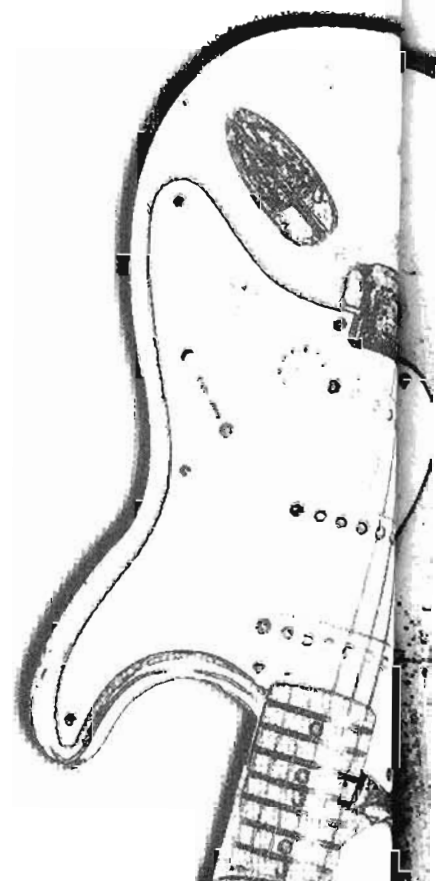
Ex 3



This is a great tapping lick that incorporates some interesting elements. Steve alternates between two and three notes per string and skips a string as he moves up, so the phrase moves from the low E-string to the D-string, then A-string to G-string.

You can play this by using one finger on your picking hand but Steve uses two, the second and third, so he can still hold on to his pick. Start by tapping with your second finger on the bottom string and your third finger on the D-string. Move up a string so that your second finger now taps the A-string and your third finger is on the G-string and carry on like this up to the top string.

For the left hand set up a hand position so that your second finger is at the 5th fret on the bottom string and keep this position until you get to the B-string, when you move up a semitone.



Ex 4



This fast tapping lick seems to crawl its way slowly up to the top of the neck. In most tapping licks the string changes are played by the tapping hand, in this one there are a lot of string changes played by the left hand.

TECHNIQUE tip
 Liven up your tapping licks by using more than one tapping finger. You can skip strings or tap more than one note on each

There are two ways to play this. You can use your right hand to pick the new string or you can play the whole phrase as hammer-ons. This way, when you have to change strings, you use your left hand to hammer-on to the new string without picking it.

This will sound smoother but is more difficult to play; you'll need to damp the strings that you're not playing to keep the lick sounding clean.

SISTERS

By Steve Vai

Gsus² Dsus² Bm F Am7 Bm7 Bm¹¹ Fmaj7 Em7 D
fr⁵

A Cmaj7 Bbmaj9 Gbmaj9 A* A/B Bm¹¹⁺ Fsus² Am7* G
fr⁵ fr⁶

Gsus² Dsus² Bm F Am⁷ Gsus²

mf let ring...

TAB

3 2 5 5 2 3 4 4 4 2 0 3 3/5 0 2 0 1 3/5 3 (3)

Dsus² Bm F Am⁷

[illegible]

Gsus² Dsus² Bm F Am⁷ Gsus²

5

mf

Pull string

TAB

3 2 5 5 3 4 2/4 0 2 3 5 5 3 2 0 3 0

Dsus² Bm F Am⁷ Gsus²

The second system of music continues the piece. It begins with a treble clef and a key signature of one sharp (F#). The melody features eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' above it. A 'Pull string' instruction is written below the melody. The bass line is shown in a TAB format with fret numbers (0, 3, 5, 4, 2, 3, 5, 0, 1, 3/5, 3) and includes a '1/2' time signature. The system concludes with a double bar line.

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[illegible]

13

Fmaj7 Em7 Gsus2

rake

Full

TAB

15

D A *G⁷ loco* Cmaj7

Tap harmonics Harm. Harm.

TAP

7 5 5 (17) 5 (17) 6 (18) 7 (19) 12 12 12 12 5 5 5 5 10 8 7 10 10

17 [G] B \flat maj9

P.M. ♯

TAB

2 3 0 2/5 5 5 7 5 8 5 7 5 8 6 8 8 6 5 6 6 5

19 F Am7 Gsus2 F Am7 Gsus2

Tablature for measures 19-20:

Measure 19: 2 3 5 5 3 3 0 3 0 (0) 5 5 3 3 3 3

Measure 20: 0 1 3/5 3 0 1 1 3/5 3 0 1 1 3/5 3 0 1 1 3/5 3

21 Bm7 Fmaj7

Tablature for measures 21-22:

Measure 21: 13 12 12 12 12 12 12 12 10 10 10 10 14 12 12 12 (8) (8) (8) (8)

Measure 22: 14 12 12 12 12 12 12 12 10 10 10 10 14 12 12 12 (8) (8) (8) (8)

23 Em7 Gsus2 Gmaj9 D A*

Tablature for measures 23-24:

Measure 23: 8 0 5 2 2 2 3 2 0 2 2 2 2 2 2 2

Measure 24: 5 7 0 3 3 3 3 3 0 2 2 2 2 2 2 2

25 Cmaj7 [G] Harm. Harm. Harm. Harm. Harm. Harm.

Tablature for measures 25-26:

Measure 25: 19 19 19 19 12 12 12 12 12 12 12 12 12 12 12 12

Measure 26: 15 17 17 15 14 15 17 10 12 7 5 7 5 3 3/5 7 5 3 3

27 Bbmaj9 F Am7 Gsus2

Tablature for measures 27-28:

Measure 27: 10 10 15 10 5 3 3 3 3 3 3 3 3 3 3 3

Measure 28: 8 13 17 17 12 12 7 7 5 5 0 1 3/5 5 3 5 3

28 F Am7 Gsus2 Dsus2 Bm

pick next to bridge . 4

Tablature for measures 28-30:

8	10	(10)	5	3	2	12/13	12	3	5	5	3	0	0	0
7	9	(9)	5	2	2	12/12	12	2	2	5	4	0	2	0
7	9	(9)	3	2	2	12/14	12	15	12	14	0	3	3	5

31 F Am7 Gsus2 Dsus2 Bm

Tablature for measures 31-32:

2	3	5	5	3	3/5	3	0	3/5	3	2	5	5	2	3
0	1	3	5	3	0	2/4	2	0	2/4	3	2	5	4	7
0	1	3	5	3	0	3	3/5	0	2	7	7	9	7	9

33 F Am7 [G] Gsus2 Dsus2 Bm7

Tablature for measures 33-34:

2	3	5	5	0	0	6	6	6/8	3	5	5	2	2	2
0	1	3	5	5	5	5	5	5/7	(8)	3	2	5	2	3
0	1	3	5	5	5	5	5	5/7	(7)	0	3	3/5	2	2

Ex. 1

35 A/B Bm7 A/B *Gsus2 Bm7

— solo starts —

Tablature for measures 35-36:

0	2	2	2	3	2	0	12	10	10/12	10/8
2	2	2	0	2	2	2	9	7	7	(7)/9
2	2	0	2	2	2	2	7	(7)/9	7	5

*Chords implied by harmony

38 Fmaj7 Em7 Gsus2 D A

Tablature for measures 38-39:

8/10	9/12	9/7	7/9	7	8	8/10	8	10	10/12	8	10	9
7	(7)/10	7	5	5	5	5	5/7	5	7	7/9	5	7
7	(7)/10	7	5	5	5	5	5/7	5	7	7/9	5	7

41 Cmaj7 Gsus2

12 10 10/12 10 8 10 12 8 7 9 7 9 7 (7) 5 4 5 4 5 (5) 7 5 7 5 (5) 3 2 3 2 7 8

Ex. 2

43 Bbmaj9 F Am7 Gsus2 F Am7 Gsus2

10 9 7 5 5 7 7 9 5 7 9 8 10 10 8 8 10 8 8 8 5 7 9 8 10 10 8 8 10 12 12 12 7 9 5 7 7 5 5 7 5 5 5 3 5 7 5 7 7 5 5 7 9 9 9

strum with thumb

Ex. 3

46 Fmaj7 Em7 Gsus2

12 10 10 12 12 (12) 12 15 15 17 15 17 17 19 15 17 17 15 17 17 19 15 22 15 17 22 15 17 22 7 7 9 9 (9) 9 (9) 12 12 14 12 14 14 16 12 14 14 12 14 14 16 12 19 12 14 17 19 (19) 12 14 14 19 (19)

mp with thumb

49 D A Cmaj7 Gsus2

15 17 19 17 20 19 17 15 15 15 17 15 15 12 12 15 15 (15) 18 12 14 16 14 17 (17) 18 14 12 12 12 12 14 12 12 9 9 12 12 12 15

Ex. 4

52 Bbmaj9 F Am7 Gsus2

18 17 20 24 22 22 15 10 10 12 10 9 12 7 7 7 9 (9) 7 9 12 7 12 13 15 15 14 14 17 17 21 (21) 19 19 9 12 (12) 7 7 7 9 (9) 7 7 (7) 10 5 12 12 12 14

loco mf

[illegible]

57

Dsus2 Bm F Am7 Gsus2

TAB

3 2 5 5 2 3 4 7 7 2 3 5 15-15 15 17-19 15-17 15 17-16 17

0 3 3/5 0 2 10 7 9 7 0 1 3/5

59

Dsus2 Bm F Am7 Gsus2

pick close to bridge.

TAB

3 2 5 5 3 0 0 2 0

0 3 3/5 0 2 2 2 3 5 5 2 4 2 0 3 3 0 2 3 0

61

Dsus2 Bm11 F Am7 Gsus2

TAB

3 3 5 5 0 0 0 0 1 1 5 0 3 5

2 0 4 0 0 7 7 0 2 0 5 0 2 0

0 3 3/5 5/7 3

[illegible]

The Solo

Sisters

Inspired by the clean chord work of Jimi Hendrix, *Sisters* is a bit of a departure for Steve. Played entirely with a clean tone it still has that distinctive Vai sound.

He uses a combination of different picking techniques in this track; the intro is fingerpicked but most of the main guitar part is played with a pick. The solo is either played fingerstyle or, for the octave passages, strummed with the thumb, like jazz legend Wes Montgomery.

Ex 1

*Gsus² Bm⁷ Fmaj⁷

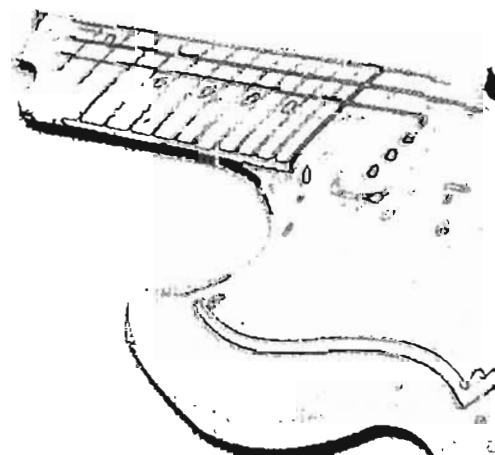
12--10 10/12 10\8 8/10 9/12 9\7

9 7 7-(7)/9 7\5-5 7-(7)/10 7\5-5

*Chords implied by harmony

This delicately phrased lick is played using a thumb-and-fingers approach, with the thumb playing the lower string. Steve doesn't always sound both notes of the octave at the same time. In this lick he plays the bottom first and holds this as he sounds the top note before sliding both up together.

The octaves should be played with your first and fourth finger when the lower note is on one of the top four strings and with your first and third finger if the bottom note is on one of the lower two. Try to develop a light touch with your fretting hand, as this will make it easier to slide these octave shapes around.



Ex 2

F Am7 Gsus2 F Am7 Gsus2

sim.
strum with thumb

10 8-10 7-9 5-7 10-8-8-10 8-8-8-10 5-7-9 8-10 10-8-8-10 12-12-12 9-9-9

This is where the Wes Montgomery influence really comes in, as these octaves are all strummed with the thumb. This gives them a very distinctive 'cool jazz' sound. Because you are strumming across three strings to play these octaves, you'll need to dampen the middle string so it doesn't ring. The sound of your thumb hitting the deadened string is part of the effect, but you don't want to hear any notes from this string. Use your first finger, which is holding down the lowest note, to touch the middle string without holding it down. This will stop it ringing.

At the end of the second bar Steve reverts back to fingerstyle for the 'tremolando' octaves.

Ex 3

Fmaj7 Em7 Gsus2

with thumb

15-17 15-17 17-19 15-17 17-15 17-19 15-17 22-15-17 22-15-17 22 15-17 22 12-14 12-14 14-16 12-14 14-12 14-16 12-14 19-12 14-17 19-19 12-14 14-19 19-19

In this lick he uses a combination of thumb and fingerstyle techniques. The high thumb-style octaves have an intimate, smoky character. Because you have to strum over the top of three strings, in a brushing motion, they have a softer attack than the fingerstyle passages. Steve uses this contrast to great effect.

All of the thumb-style octaves are played with a downward strum. If you try to alternate the strumming direction, as you would with a pick, they will sound 'lumpy'.

At the end of the first bar, strum the last octave and slide it up to the D. When you get to the D, hold the bottom note and pick only the top note. For the two other times that this phrase is played, slide up the lower string and hold then pick the top note and slide both back down.

TECHNIQUE **tip**

Practising your solos in octaves is a great way to develop the melodic side of your playing, as it will slow you down and make you play more tuneful solos.

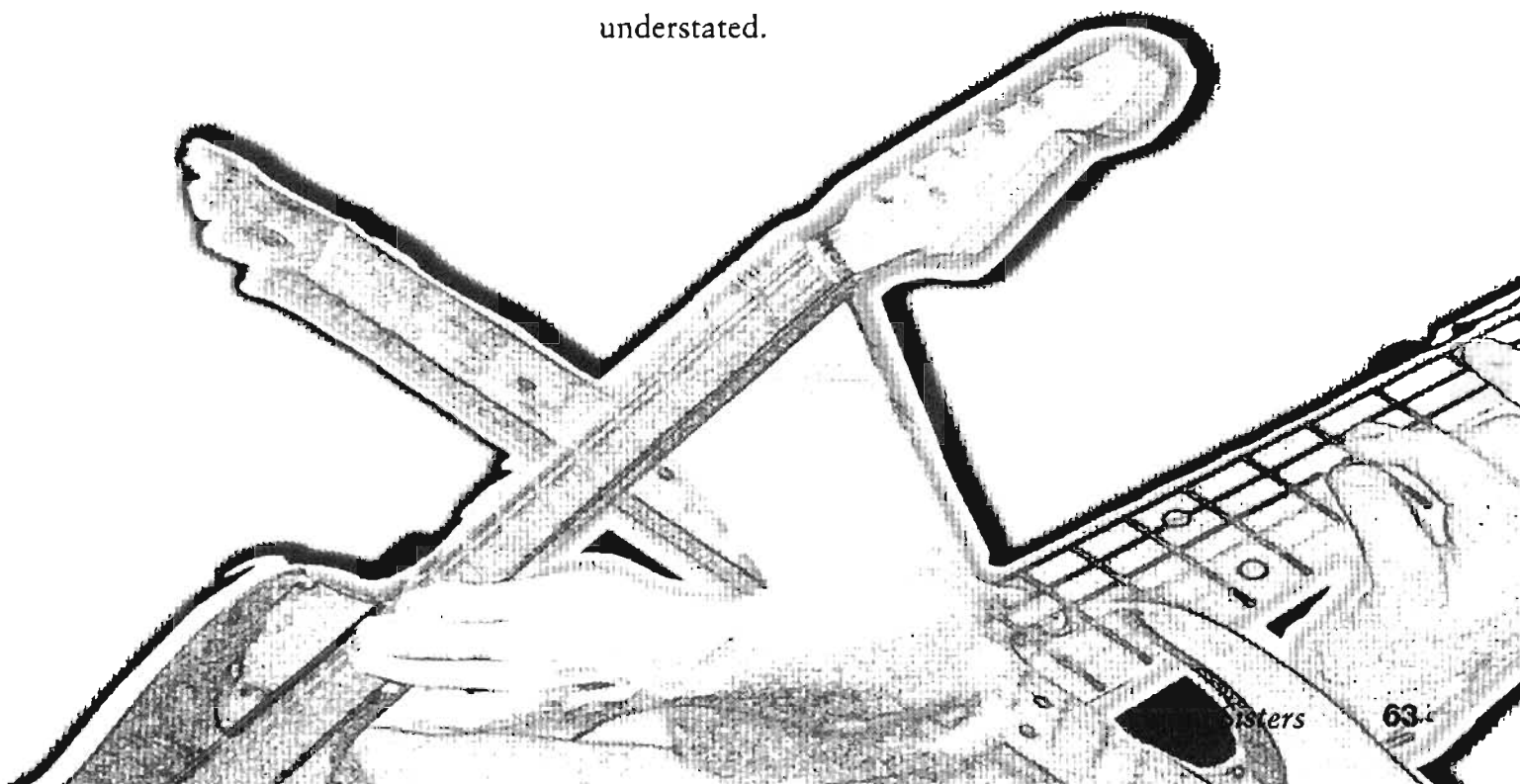
Ex 4

[illegible]

This is a great technique that is used throughout the track. Hold down the D, G and B-strings with a first finger barre. Keeping the middle string sounding, hammer-on the top and bottom strings with your first and third fingers.

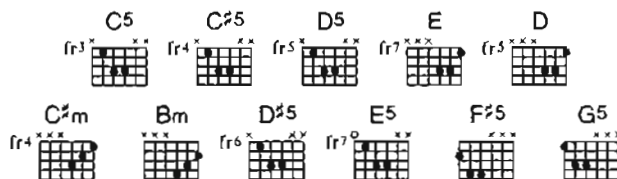
In the second half of the bar just the lower string is being hammered. To keep these notes ringing you'll have to keep your hand in position throughout so any notes that are on the 15th fret should be played with your fourth finger. This is great practice for finger independence.

Keep this lick restrained, as it is the end of the solo it's easy to play it too loud but it sounds more effective if it's understated.



THE ATTITUDE SONG

By Steve Vai



$\text{♩} = 118$
N.C.

f w/dist. P.M. P.H. P.M.

TAB: 5 4 3 0 5 4 3 0 5 4 3 0 5 4 3 0

4 Play 3 times

P.H. P.M. P.H. P.M. P.M.

TAB: 5 4 3 0 5 4 3 0 5 4 3 0 5 4

7 C5 C#5 D5 N.C. B C5 C#5 D5 N.C.

Full T Full T rake w/bar... 1/2

TAB: 5 5 5 5 5 5 6 7 2 (14)-14 9 13 15 5 5 5 5 5 5 6 7 5 5 5 5 5 5 6 7 5

10 C5 C#5 D5 N.C.

(w/bar) -1 +1 -2 +4 1/2 -2

TAB: (5) 13-15 14 15-13 12 13-12 10 12-10 10-12 12-10 10-12 5 5 6

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27

N.C.

w/bar vib. bar slur+hammer on

Full Full Full Full Full Full

12 10 9 (9) 10 9 7 (7) 8 7 5 7 5 3

10 9 8 10 9 8

0 -1 -1 -1

30

E5 F#5 G5 F#5

Full Full Full Full Full Full Full Full

12 10 11 10 12 11 9 10 11 9

12 10 11 9

0 0 0

20 (24)

4 5 5 4 5 4 3 2

2

8va B loco

P.M. w/bar

34

E5 F#5 G5 F#5 E5

P.M. w/bar P.M. pull off side of neck

9 (4) 4 5 5 5 4 9 (9) (9) (7)

0 0 0 .7 +9 2 3 3 3 2 0 0 0

37

F#5 G5 F#5 [E] [D] [C#] [C]

12 10 9 8

4 5 5 4 9 9 9 9 9 7 7 7 7 7 7 6 6 6 6 6 6 5 5 5 5 5 5

-2 3 3 2

40

[B]

w/bar w/bar w/bar w/bar w/bar w/bar w/bar

1/2 1/2 1/2 1/2 1/2 1/2 1/2

4 4 6 6 9 9 12 12 14 14 16 16 17 17 16 16

[illegible]

N.C.

(8va)

44

B B B B B B B B B B B B B B

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

12 11 10 14 12 11 10 14 12 11 10 14 12 11 10 14 12 11

TAB

47 (8va)----- loco

3 3 3

B Full

15 12

9-7-9

2

12 12

10-12 0

w/bar

N.C.

B

14 Full

12

12-15-15 Full

solo starts

Ex. 1

Ex. 2

59 (8va) loco 8va

Handwritten musical notation for measure 59. The staff shows a treble clef, key signature of one sharp (F#), and a common time signature. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are handwritten annotations: 'b' above the first two notes, 'x' above the fifth and seventh notes, and 'b' above the eighth and ninth notes. The measure ends with a double bar line. Below the staff, there is a tablature line with fret numbers: 16, 18, 15, 17, 17, 17, 17, 17, 15, 18, 17, 14, 17, 0, 17. There are also handwritten annotations: 'w/bar' under the 17th fret, 'w/bar...' under the 18th fret, and '+1 1/2' under the 17th fret.

63

(P.M.)

TAB

11 12 14 11 12 14 12 14 12 14 13 12 15 12 14 13 12 15 14 13 12 14 13

64

8va loco

TAB

66

8va loco

[E]

3 3

w/bar

P.M.

TAB

69

N.C.

8va

B

8va

B

B

B

P.H. w/bar

Full

Full

Full

Full

w/bar

TAB

Ex. 4

72

rake - w/phasing

w/bar

sim.

3

3

w/bar

rake

solo ends

TAB

75

B B B

Phasing off

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

TAB

77

B B B B B B B B B B B B

Full Full Full Full Full Full Full Full Full Full Full Full

14 12 14 14 12 14 14 12 14 14 17 19 16 14 14

79

B B B B B B B B B B B B B B B B

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

12 14 17 14 14 14 12 14 17 17 17 17 17 12 17 14 12 17 14

82

8va *loco*

B B B B B B B B B B B B B B B B

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

12 14 20 17 17 20 17 20 20 12 14 12 12 12 14 16 14 14 14

84

8va

B B B B B B B B B B B B B B B B

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

17 17 17 17 17 20 17 17 17 20 17 17 20 17 17 20 17 17 17

86

(8va)

B B B B B B B B B B B B B B B B

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 20 20

88 C5 C#5 D5 N.C. C5 C#5 D5

Full Full Full w/bar Touch Harm. rake. w/bar

15 13 13 13 14 15 (0) 0(12) (3) 0 5 5 5 5 5 5 6 7 5 5 5 5 5 5 6 7 3 3 3 3 3 3 4 5

-6 +1½

91 N.C. C5 C#5 D5

8va loco

19-22 20 19-22 20 19-22 20 19-22 20 19-22 20 19-22 20 22-20-19 22-19-20 5 5 5 5 5 5 6 7 5 5 5 5 5 5 6 7 3 3 3 3 3 3 4 5

93 N.C. D5 D#5 E5

8va loco

5 Full 3 rake. ½ 5 Full 15 14 15(17) 7 7 7 7 7 7 8 9 7 7 7 7 7 7 8 9 5 5 5 5 5 5 6 7

95 8va

Full Full Full Full Full

13-14 15 12-16-12 15 12-15 12-15 12-15 12-15 12-16-12 15 12-15 12-15 13-14

97 (8va) N.C. loco

Full Full Full

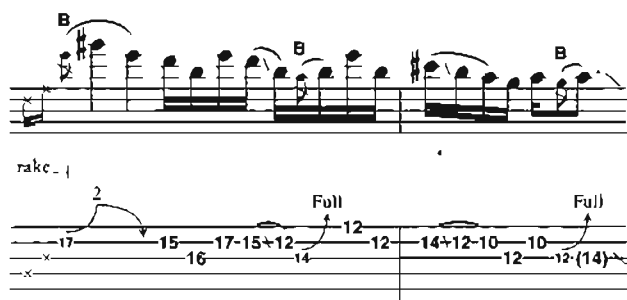
16-18 17 16-21-16 21-16 16 18 16-21-16 16-21-16 22 12-11 10-11-12(12)

The Solo

The Attitude Song

Revolutionary at the time of its release in 1984, this solo is almost a condensed version of Vai's guitar style. You can hear the rock influence in the pentatonic and bluesy licks, but Steve's use of dissonance and chromaticism had never been heard in this context before. This is what makes a Vai solo unique, the combination of 'in-your-face' rock with the sophistication of a superior musical intellect.

Ex 1



In the early part of this solo Steve sets up the E minor tonality by playing a familiar pentatonic lick. He follows it up with this phrase which broadens the harmonic horizon and adds a new twist.

This is a very 'slinky' sounding lick due to the way he slides from position to position. Steve is very fond of sliding up and down the string – it's a major component of his sound. The huge, four semitone bend in the first bar is played with



your third finger, but it will need support from the first and second. Release this slowly back down to the E note.

Slide down from the D to the B with your first finger. This puts you into familiar 'blues-box' territory for the next bend. For the last position shift use your third finger to slide from C# to B, then pull-off to your first finger. This is an unusual move and can be fiddly to play but it does breathe new life into this shape.

Ex 2

The musical notation for Exercise 2 is presented on a single staff. The top staff shows the melodic line with various bends and slides. The bottom staff shows the fretting hand positions with fingerings. The notation includes a 'P.H. w/bar' (pick harmonic with tremolo bar) section at the beginning, followed by a series of bends and slides. The bends are marked with 'Full' and the slides with '1/2'. The fretting hand positions are indicated by numbers 1 through 22, with some positions in parentheses indicating a shift or a specific fingering.

One of the ways that Steve has expanded the guitar's vocabulary is his use of the trem-bar. Here he plays an ascending line, with pick harmonics, and uses the bar to slur notes between the ones he's picking. The trick here is to get the pitch of the slurred notes to be accurate. Most of us aren't used to playing 'tunes' with the trem-bar and it's easy to rush the slurred notes, so work on keeping the rhythm of the line smooth

In the second bar Steve carries on the upward-moving lick but uses a combination of slides and bends to move up the string. Play this whole phrase with your third finger, supported by your first and second. The basic pattern is bend, release and slide. As before keep the rhythm smooth, remember, this is music we're playing! Only the first and last notes of this bar are picked.

Ex 3

The musical notation for Exercise 3 consists of two staves. The top staff shows a sequence of notes with fret numbers (12, 13, 14, 15, 16, 17) and triplets. The bottom staff shows a diagram of the fretboard with fret numbers (12, 13, 14, 15, 16, 17) and a sequence of notes with fret numbers (14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

The first bar of this lick is played using 'sweep' picking. This is where you pick across two or more strings in one stroke.

In the first bar, use the first, second and third fingers on the D, G and B-strings. Start with a downstroke and play the first three notes, and when you get to the B-string reverse the picking direction and sweep back to the D-string. Swap your fingers around so that your first finger is now

TECHNIQUE tip

If you think trem-bars are only good for dive-bombs, try playing some simple melodic lines with it to spice up your solos.

on the B-string and your third is on the D-string. It sounds more complex than it is. This lick has a great inner logic, the pattern feels very comfortable, and it sounds like a real 'ear-twister'.

In the last bar use sweep-picking again but this time play the whole bar with upstrokes.

Ex 4

For the final phrase of the solo Steve multi-tracks this line in three part harmony. The harmony is all triads but because of the chromatic nature of the lick it has a slightly dissonant edge. You can see more of his unusual trem-bar phrasing here too. In the first bar he uses the bar to bend from F# to G and back, and in the second bar he uses the bar to play the entire phrase. This lick should be played with the heaviest trem-bar vibrato you can do; it sounds great with all of the harmonies, especially with a heavy phasing/flange effect.

THE CRYING MACHINE

By Steve Vai

Em7 Am7 Bm7 Cmaj9 F Dm7 B7sus4
 fr5^o fr5^x fr7^x fr3^x fr5^x fr5^x fr2^x

B7 E F#add4/E Emaj7 F#add4 Aadd9 Badd4/A A%
^x ^o ^o fr4^o ^x ^o fr6^o fr7^o fr1^x

Amaj7 B G/D C#m7 Eadd9 A B/A Amaj7
 fr9^x fr7^x fr3^x fr4^x ^o ^x ^x fr5^x

♩ = 108

*Em7

*Chords implied by harmony

[illegible]

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13 Em7 Cmaj9 B B B F B

Full Full Full 1/2

8 7 9 11 7 7/9 4 10 10 (10) 8 10 12 (12) 10

16 Dm7 B7sus4 B7

Full Full 1/2

(10) 5/8 (8) 5 7 7 7 7 11 11 12 16 12 10 10 9 7

19 E F#add4/E Emaj7 F#add4

Full 1/2 Full 3

7 9 9 12 11 12 11 11 11 11 14 14 11 14 11 9 11 11

23 Aadd9 Badd4/A A6/9 Amaj7 B

Full 1/2 Full Full Full Full Full

12 11 11 12 11 11 14 (14) 12 14 14 17 17 17 17 15

23 Am7 (8va) Bm7 Em7 Cmaj9

Full Full Full Full Full Full Full

17 17 17 (17) 15 15 15 14 15 14 17 19 15 15 17 12 17 17 (17) 15

48

3

11 9 11 9 11 9 11 9 11 9 11 16

Ex. 1

50

Full

17 17 14 16 14 17 17

52

16 14 16 15 15 13 15 11 11 9 11 9 7 9

Ex. 2

54

7 4 7 4 7 4 6 4 6 0 6 4 7 9 12 9 9 11 11 11 8 11

57

11 11 8 11 11 8 11 11 8 11 13 11 14 18 16 19 18 18 18 18 18 18 18

(8^{va})

60

3 rake 1 1/2 3 Full

TAB: (18)-16 16 21 16 16 18/20 20 18 16 18/20 18 16 18 16/18 16 16 19 (19)-16 19 16 19

62

E (8^{va}) loco

Two Gtrs. arr. for one Gtr. wah-wah off

F#add4/E

3 6 3

TAB: 2 2 4 6 4 7 6 4 8 9 6 4 7 12 11 12 11 12 11 12 11 13 11

Ex. 3

65

Eadd9

3 3

TAB: 9 11 9 8 9 11 11 6 8 4 6 0 7 9 11 9 0 7 9 11

67

B F#add4 8^{va}

1/2 1/2

TAB: 0 7 9 11 9 7 11 (11) 9 11 (11) 9 11 12 14 16 14 12 16 12 14

69

A

(8^{va})

16 14 12 15 (15) 13 11 11 13 11 13 16 13 14 13 14

B/A

71 (8^{va})

3

w/bar

16 13 16 13 (13) (13) 11 14 11 13 11 11 17 16 17 16 14 17 14 17 16 17 16 14

Ex. 4

Amaj7
loco

73 (8^{va})

B

w/bar

+1

16 14 16 14 16 16 14 16 (16) (16) 14 16 14 13 14 13 11 12 11

B

75

B

8^{va}

Full

1/2

19 (19) (19) 17 19 17 16 17 16 17

14 9 9 7

loco

77

3 3 3

— solo ends —

rake - w/wah-wah

Full Full Full

16 14 13 14 13 11 12 11 9 9 10 10 (10) 8

N.C.

79

w/bar

rake -

Full Full Full

w/bar w/bar

Full Full Full

10 12 10 (10) 8 8 (8) 7 8 7 9 10 10 (10) (10) 8

83

↓ +1 ↓ +1 ↓ +1 ↓ +1

B B B

8va

B B B

w/bar. -----

Full Full 1/2 w/bar

Two Gtrs. arr. for one Gtr.

Full Full Full

10 12 13 12 10 12 10 12 12 12 12 16 16 17 17 (17) 15

Am7 Bm7 Em7 Cmaj9

(8va)

87

B B B

Full Full Full

17 17 17 17 15 15 15 14 14 15 14 17 (17) 17 17 (17) 15

F Dm7 B7sus4 B7

(8va)

91

B B B B

1/2 Full Full 1/2

17 19 (19) 17 (17) 20 20 17 19 19 19 23 23 23 23

Am7 Bm7

(8va)

95

B B B B B

Full Full Full Full 3

24 15 12 15 12 15 12 15 (17) 15 12 15 12 15 12 15 12 14 (14) 12 14

Em7 Cmaj9

(8va)

97

B B B B B

rake 3 3 3 3 3

Full Full Full Full Full

15 15 12 15 12 12 (14) (14) 12 14 16 16 15 14 17 17 15 17 15 17 (17) (17) 15 17

F **Dm7**
(8^{va})

99

TAB

B7sus4 **B7**
(8^{va})

101

TAB

Am7 **Bm7** **Em7**
(8^{va})

103

TAB

Cmaj9 **F**
(8^{va}) *loco*

106

TAB

Dm7 **B7sus4**
trump

108

TAB

[illegible][illegible]

F Dm7 B7sus4
 8va
 123
 rake - 3 Full Full Full Full Full rake - 3 rake - 3
 12-13-15-15 (15) 13-15 17-17 (17) 15-17-20 (20) 14-16-17-19 14-16-17-19
 TAB (10)

Fade out
Am7
loco

126

B (8va)

B

6

6

8va

1 1/2

21 19

12-0 12-0 12-0 12-0 12-0 12-0 24-12 24-12 0 24-12 24-12 0 24-12

Ex 2

Steve uses a combination of slides and slurs to play this lick. The fingering of this phrase is important so let's go through it step by step.

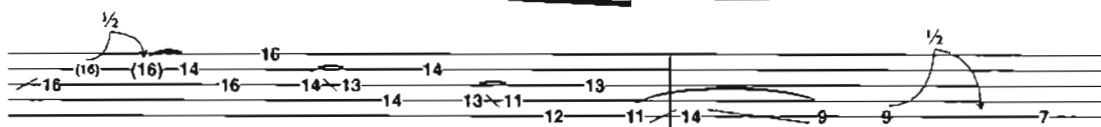
The first note, which is being held over from the previous bar, is played with the second finger. This finger is used to slide up the G-string to the 8th fret. On the B-string, use your third finger to slide from the 9th to the 12th fret and pull-off to your first finger at the 9th fret. The rest of the lick is played with the third and first fingers.

Ex 3

In the half-time section of the solo Steve displays some of his tastiest playing, including this lick where he hammers grace notes which include the open string.


You'll need to use your fourth finger to play the top note of these hammered phrases. Hammer-on from the open B-string to the 7th fret and continue up to the 11th. This top note should be vibratoed heavily and widely before sliding down to the G#. Use this same idea again on the top string

100

Amaj7
loco

TECHNIQUE tip

Trying to break out of that blues-box rut? Restrict your solos to just one string or a pair of strings that aren't next to each other. This will encourage you into new areas.



- 88 *The Crying Machine*